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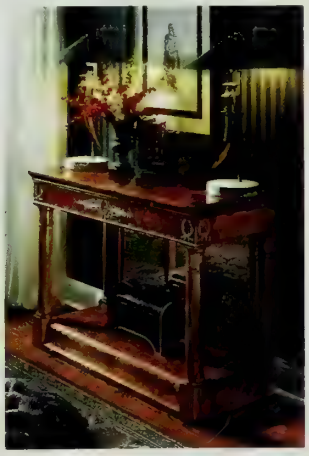

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MAR 31 199

ARCHITECTURAL DIGEST



COVER: For the master bedroom of her Paris apartment, designer Diane Burn drew on the Louis XVI style for inspiration. Photography by Marina Faust. See page 126.

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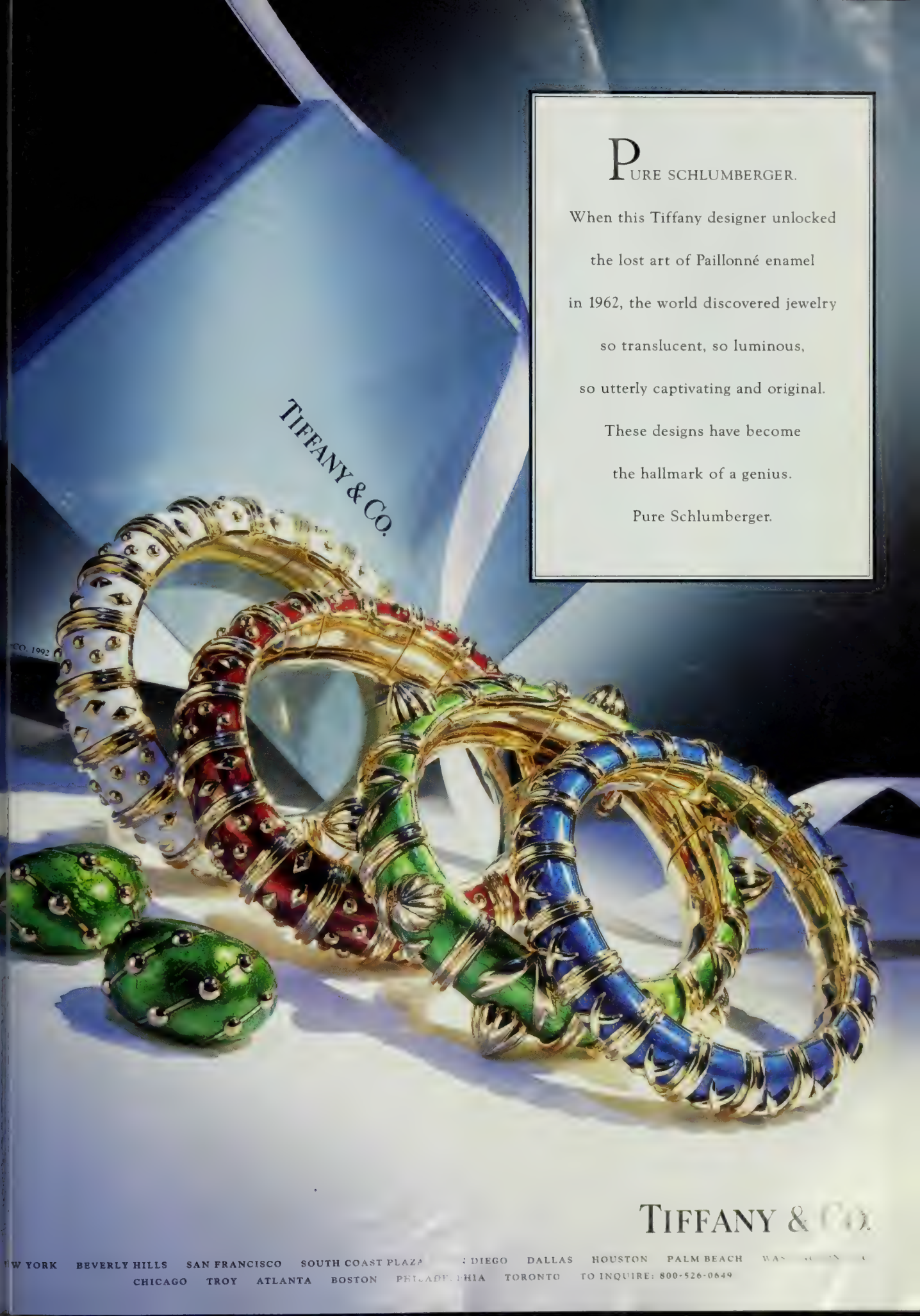

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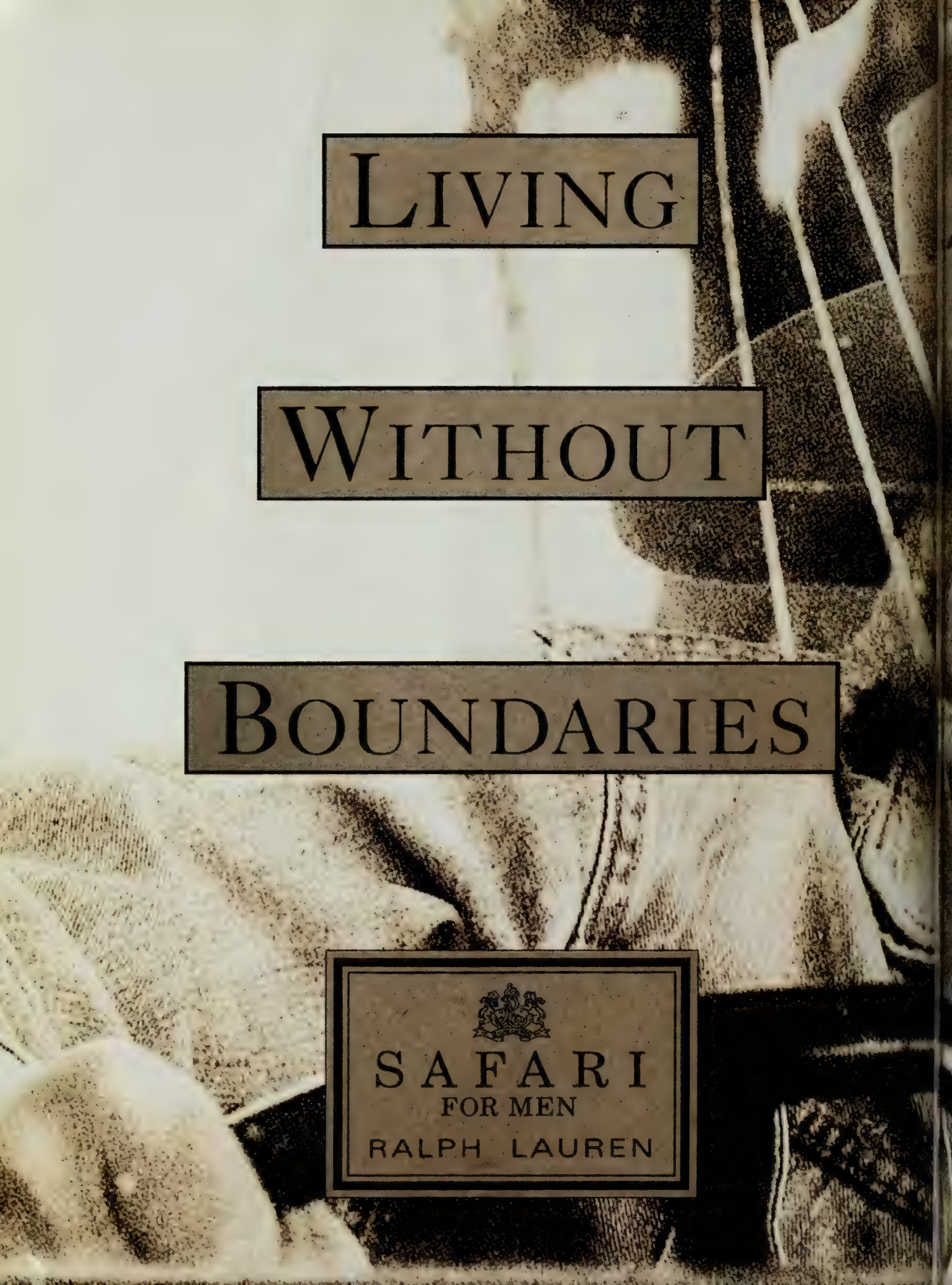
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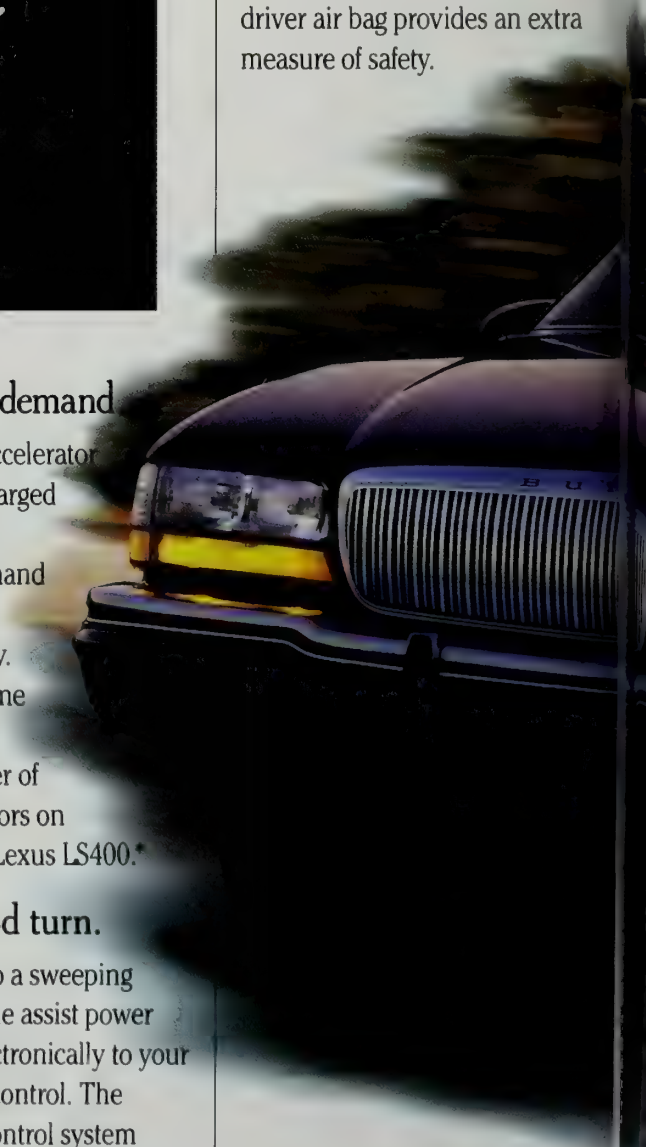
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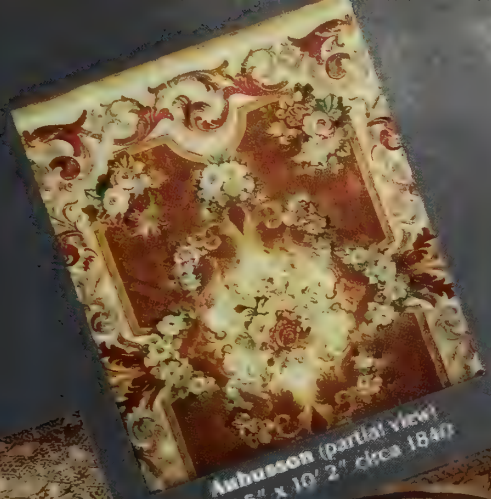
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Aubusson (partial view)
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Hereke (partial view)
18' x 12' 10" circa 1890



Savonnerie (partial view)
24' x 18' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



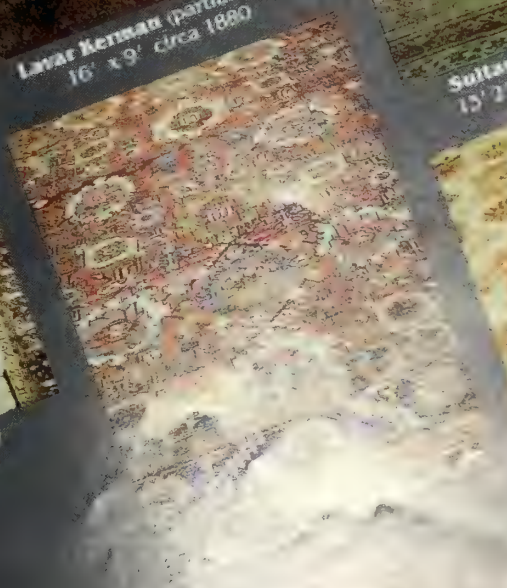
Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
15' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900





Oushak (partial view)
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

For twenty-five years the crest of the Rockies has awakened my spiritual being and served as a feast for my eyes. Now *Architectural Digest* has turned westward and shared with its readers the same spirituality, diversity and beauty of the West in a superlative June 1992 issue. How fitting that you chose to salute our country's first residents as well with the article "Native American Beadwork."

Joan Lee Graff
Riverton, Wyoming

Your June 1992 edition on houses in the Wild West is superb. The photography is so wonderful, I can almost smell and feel the fresh mountain air. I notice that five of the houses were photographed by Robert Reck. He obviously deserves a lot of the credit for a great issue.

Florence Hurd Meloy
Santa Barbara, California

The article on the new Institute of American Indian Arts Museum ("A New Star in Santa Fe," June 1992) was beautifully written and provided an excellent overview of its purpose and direction. However, as a member of the IAIA Foundation Board of Trustees, I feel that William S. Johnson, chairman of the board of directors of the museum, should be complimented and recognized for his inspired leadership, which has contributed to the present success of this organization. Largely through his drive and vision, the dream of this museum has become a reality for the rest of us.

Sue DiMaio
San Juan Capistrano, California

I always suspected that I would find my dream house within the pages of *Architectural Digest*, and I finally did, in the June 1992 issue: Mimi London's Montana line shack—it's perfect!

Sophie Shepherd
Burbank, California

I had just returned from a trip to Illinois for the purpose of going through some family possessions, including photographs. Imagine my surprise when I sat down to look at the June 1992 issue of *Architectural Digest* and saw a picture of the de la Peña house ("The Southwestern Aesthetic"). It's the same house my Aunt Irene is standing in front of in a picture from the late 1920s. She and my father were cousins of Alta Applegate, artist and writer Frank Applegate's wife. Aunt Irene used to visit the Applegates and bring back little pieces of Indian pottery, including a rain god that I took to school to share. I remember a woven scarf she brought to my mother—it had a place on an end table for many years. Thank you for bringing back memories and fleshing them out with facts I didn't know about the house in Santa Fe.

Betty Wikenhauser
Phoenix, Arizona

Please, please, please, no more "western stuff." Apparently you have not heard that the Southwest look has already been done to death. Give us the elegance and classical beauty that make each issue of *Architectural Digest* a collector's dream. If I suddenly feel the need to look at mules and fishing cabins, I will grab a copy of *Field & Stream*.

Dan Brosamle
Long Beach, California

I am most flattered to have my work appear in your June 1992 issue in the article "Old World Wyoming" on page 161. I designed and have manufactured this light fixture and similar ones in different shapes since 1978. I also do the same work today with wilderness animals, farm animals or grape leaves.

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PEOPLE ARE THE ISSUE


ROB LANG

E. L. Doctorow has made New York the subtext of many of his novels, from The Book of Daniel to Ragtime to Billy Bathgate. It's fitting, then, that Doctorow leads off next month's special New York issue (our sixth!) with a piece about the persistence of the past in the city. "On nights of fog you see it best," he writes. "Look south, over lower Manhattan: A heavy fog comes in, working its way down through the architectural strata. First the World Trade Center disappears, then the fifty- and sixty-story office buildings of glass, then the early-twentieth-century stone Woolworth Building . . . story by story the skyline blacks out, modernity deconstructs, until all that is left is the nineteenth-century city. Its grandeur is ground level. You can walk down Greene Street, in the fine mist, past the iron fronts, and know that this is the city that Melville saw." Join us next month for a new perspective on old New York.

Paige Rense *Editor-in-Chief*


JIM MCHUGH

Diane Burn

Period Impression on the Ile St.-Louis

Interior designer Diane Burn relocated to Paris to be near her daughter, Adriana, who was attending school in Switzerland. "A real estate agent told me it would be impossible to find an apartment on the Ile St.-Louis because there are never any vacancies. I was just about to sign the lease for a place in another part of Paris when I had a strange feeling. I called up the agent, and it turned out there was an opening after all. So I went to the apartment, looked out the window and said, 'I'll take it.' " Burn has just finished a residence in Italy, where she used to have a house. "I'm such a gypsy," she says. "I'm always venturing around the world. The only problem is that the farther you go, the less easy it is to discover the perfect world because there are so many things you want from each place you've been." *See page 126.*


ROB LANG

Charles Jacobsen

Midwestern Zen

"Creating an oasis has always been the overriding goal that guides me," says Charles Jacobsen, who transformed a residence on Chicago's North Shore into a series of serene spaces. "It was in Tunisia that I first began seeing what would later develop as my stylistic taste: blind exteriors, limited decoration, rectilinear shapes." It was a trip to Japan, however, that crystallized the sensibility that pervades the Chicago house. "In Japan I was pulled toward the best in the domestic building aesthetic." Having lived in such places as Hawaii and the Middle East and having traveled throughout Asia, Jacobsen set up a shop in Chicago that deals mainly in Indian, Chinese and Japanese pieces, and last year he opened a branch in Los Angeles's Pacific Design Center. "I'm primarily interested in architecture and beautiful spaces. Placing the objects becomes just a matter of finding a few beautiful things." *See page 134.*


JIM MCHUGH

Thomas Allardyce
Illya Hendrix



Edward Grenzbach

High Life in Pacific Palisades

"Formality is in the eye of the beholder," says Thomas Allardyce, who, with his partner, Illya Hendrix, and architect Edward Grenzbach, designed a house on a Pacific Palisades, California, mountaintop. "When we visit the clients, we find newspapers, skateboards and Guns N' Roses on the stereo." Not exactly what one would expect in a 35,000-square-foot English manor filled with eighteenth-century French antiques—the culmination of years of teamwork and numerous trips to Europe. "We may love the colors in Paris, but we have to remember that they reflect those blue-gray skies," says Allardyce. "If we brought any of those colors to California, their appearance would be totally different because of the light." The clients were particularly involved in choosing the residence's fireplaces. "We went to all the warehouses in Paris," says Hendrix. "In the

continued on page 18

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dead of winter," adds Allardyce. "We were freezing." "But we got to wear overcoats," points out Hendrix. "Paris is great for overcoats. We can't wear them in L.A." *See page 142.*



RUSSELL INGRAM

Bruce Gregga
Alex Jordan

On Fisher Island

"It was just a cement block with unadorned Sheetrock walls—no architectural elements whatsoever," recalls Alex Jordan, who acted as project director on Chicago designer Bruce Gregga's plan for an apartment on Fisher Island, Florida, located near Miami. Although the apartment was perched eight stories high in a Mediterranean-style development, Gregga came up with an interior inspired by colonial plantation houses in Jamaica. The clients liked the idea, and now cypress-beamed ceilings and limestone floors offset the furniture and objects that Gregga and they found in London, New York and Los Angeles. Three terraces overlook the Miami skyline, Biscayne Bay and the Atlantic. "The views are magnificent," says the husband, "especially when the cruise ships are in the channel." *See page 150.*



FELICIANO

Paul Vincent Wiseman



SCOTT BOWRON

Joan Mirviss

Thirties for the Nineties

"One of the greatest things about my job is that I'm never bored," says San Francisco–based Paul Vincent Wiseman, who designed the New York apartment of Japanese-art dealer Joan Mirviss. "My work is varied, and I travel a lot. I just had to go to London to confer with a client about a house he's building in the Napa Valley. On another occasion I went to the big island of Hawaii to collect samples of sand to work out the colors of a residence being done there. Sometimes I do major remodels, and sometimes I work with the clients on a house from the ground up. I'm proud of the fact that I don't have a signature look; my designs can be traditional or contemporary. If at the end of a project the clients have a house that looks like it's my style, I know I've failed miserably." *See page 158.*



ROB LANG

Dudley Moore

Architectural Digest Visits: Dudley Moore

Running down the center of the dining table in Dudley Moore's beach-front house in Marina del Rey, California, is a recessed copper planter. "I prefer flowering potted plants to cut blossoms," the actor-musician says. "That way you can have ants with your hors d'oeuvres." Throughout the cottage-like house, designed by Suzanne Dahl and her late partner, Jerry Barich, there are clues to Dudley Moore's playfulness: On one of the grand pianos in the living room is a mechanical bird that delivers the "titwillow" song from *The Mikado*, which Moore starred in a few years ago. In the downstairs bath, two fish, when turned, pour water into a waiting hand. The house also contains objects that appeal to the more sentimental, serious side of the artist. "When I was a kid, we had a Madonna and Child over our fireplace. So I thought, Well, we could have a token chapel. I'm not all that religious, but why not an antique cross over the fireplace in the study?" Moore, who cohosted a television series on the orchestra with conductor Sir Georg Solti, returned to his native England earlier this year to tape the second series, *Concerto*, which focuses on concert artists. *See page 166.*



Suzanne Dahl
Jerry Barich

Sol LeWitt: Artist in Residence

Artist Sol LeWitt and his wife, Carol, are nothing if not active. The Wadsworth Atheneum in Hartford, Connecticut, recently showed a selection of works from their vast collection of contemporary art. "What struck me was not only the collection's diversity but that it had a basic thread, and that was Sol LeWitt," says curator Kimberly Davenport. "The work he's collected seems parallel to his own. He has a real intuitive sense about the things he draws to himself." This fall the Gemeentemuseum in The Hague is presenting a large retrospective of LeWitt's drawings that will travel to other museums, including the Museum of Fine Arts in Boston. LeWitt is also working on a proposal to create wall drawings for the Château d'Oiron in France, which has been converted into exhibition spaces. And Carol LeWitt and Elaine Carl, who cofounded Ceramica, a store that imports Italian and Moroccan ceramics, have joined up with Alfred University and International Executive Service Corps to revive the Moroccan ceramics industry. *See page 172.*



MARNE FAUST

Alberto Pinto

Ancien Régime Echoes in Paris

Designing a Left Bank apartment for an English businessman exemplifies the international scope of Alberto Pinto's work. Born in Morocco to Argentine and French parents, he completed his studies at the Ecole du Louvre. Although Pinto received no formal training in his profession, over the years he has acquired a reputation for his encyclopedic knowledge of styles, periods and history. Given that in the two decades since he established his Paris firm Pinto has

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done residences for many heads of state and private citizens in countries as far apart as Argentina, Switzerland, Saudi Arabia and the United States, it is clear that his meticulous taste is internationally appreciated. *See page 186.*



JOEL BALDWIN

Pierre Scapula



Tamara Guilden

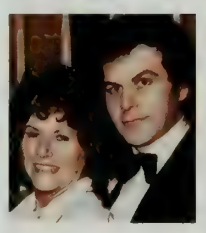
Fifth Avenue Noblesse

"I've known Pierre Scapula for a long time," says Tamara Guilden of the interior designer with whom she collaborated on the Fifth Avenue apartment she has been living in since 1969. "I'm a Russian from Paris, and after my family moved to the United States, I had to look for someone to do my parents' apartment. I went to a party and was quite taken by the way the ceilings, the walls and the decoration had been put together, and I found out that they'd been done by Pierre. Our relationship has been very harmonious right from the beginning. When I moved into my own apartment, he was the designer I sought out. Because of my background, I was accustomed to living around Russian furniture and décor, and I wanted to have that beauty and familiarity here. Pierre and I are after the same two things: the highest quality and, even more important, warmth." *See page 198.*



CHRISTOPHER IRION

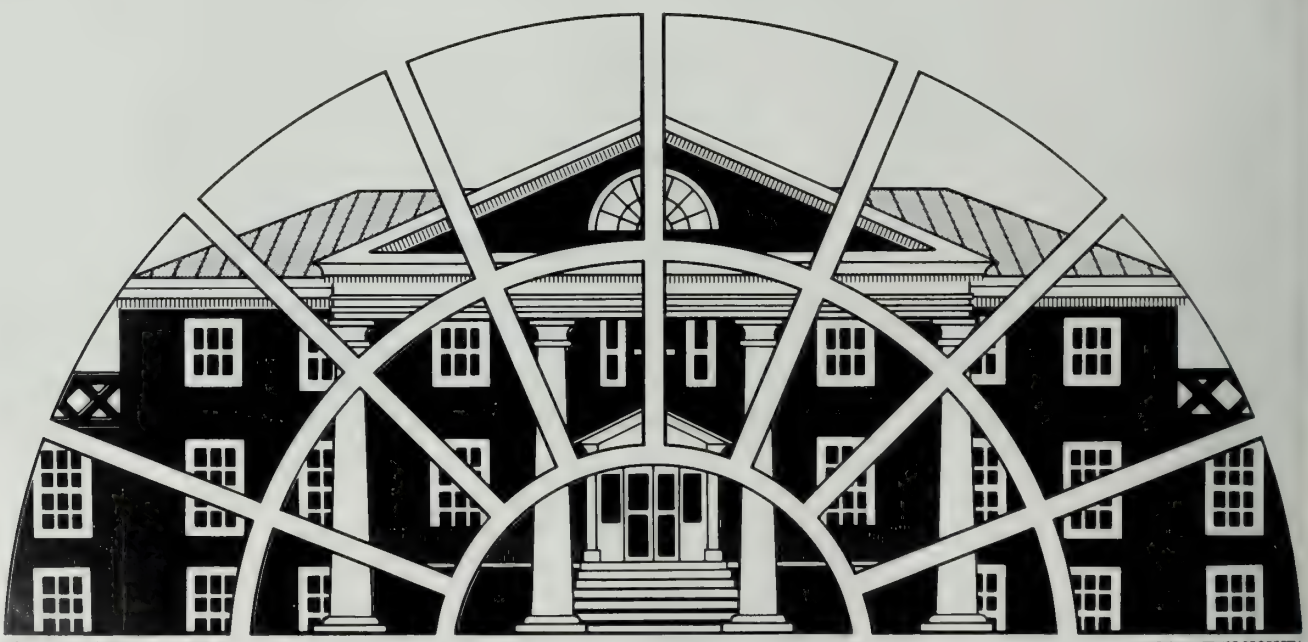
Ronald Crosetti



Liliane and Antonio Mariani

Europe via the West Coast

"I like to be as involved as possible in a project," says Ronald Crosetti, who worked with Antonio and Liliane Mariani on their Burlingame, California, residence as they turned it into a rustic European-style house. "That might mean accompanying the clients on buying trips for antiques or art. My job, after all, is to bring everything together in a way that truly reflects their taste. And it works both ways. The more involved the clients are, the more successful the design will be. And no matter what kind of project it is, whether a small town house at Lake Tahoe or a waterfront place in Sausalito, there is one thing that I absolutely insist upon: Even though the design should be handsome and visually pleasing, it must always be functional." *See page 208.* □



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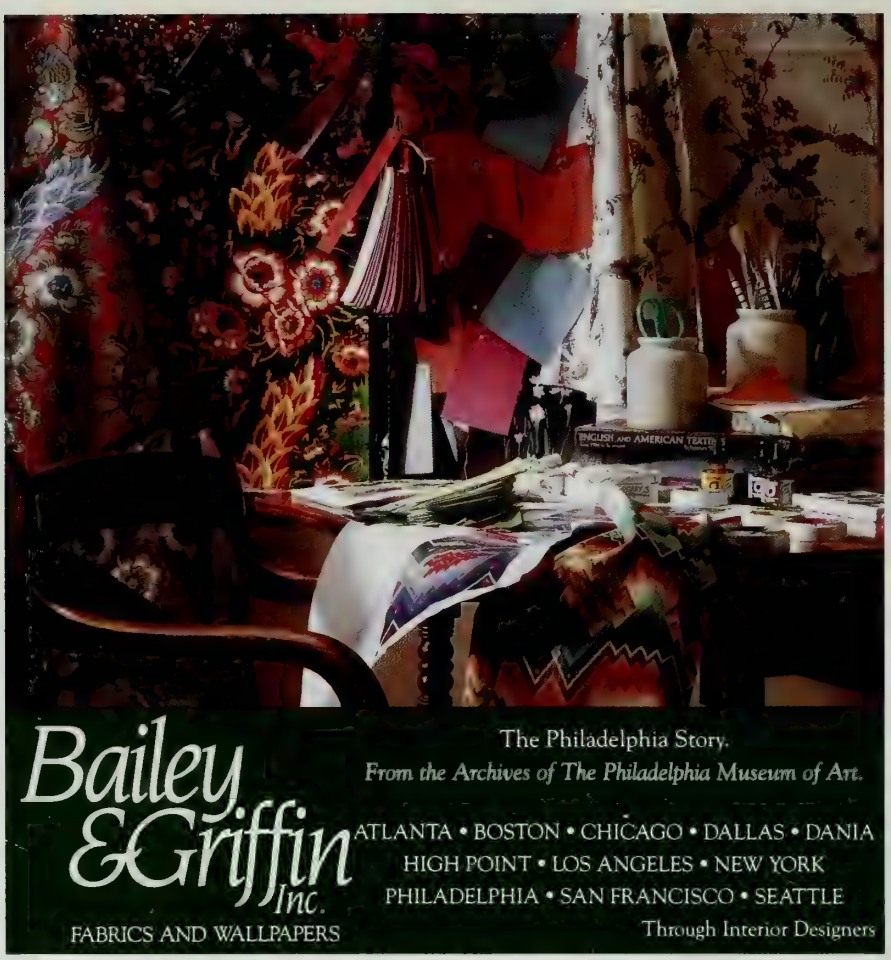
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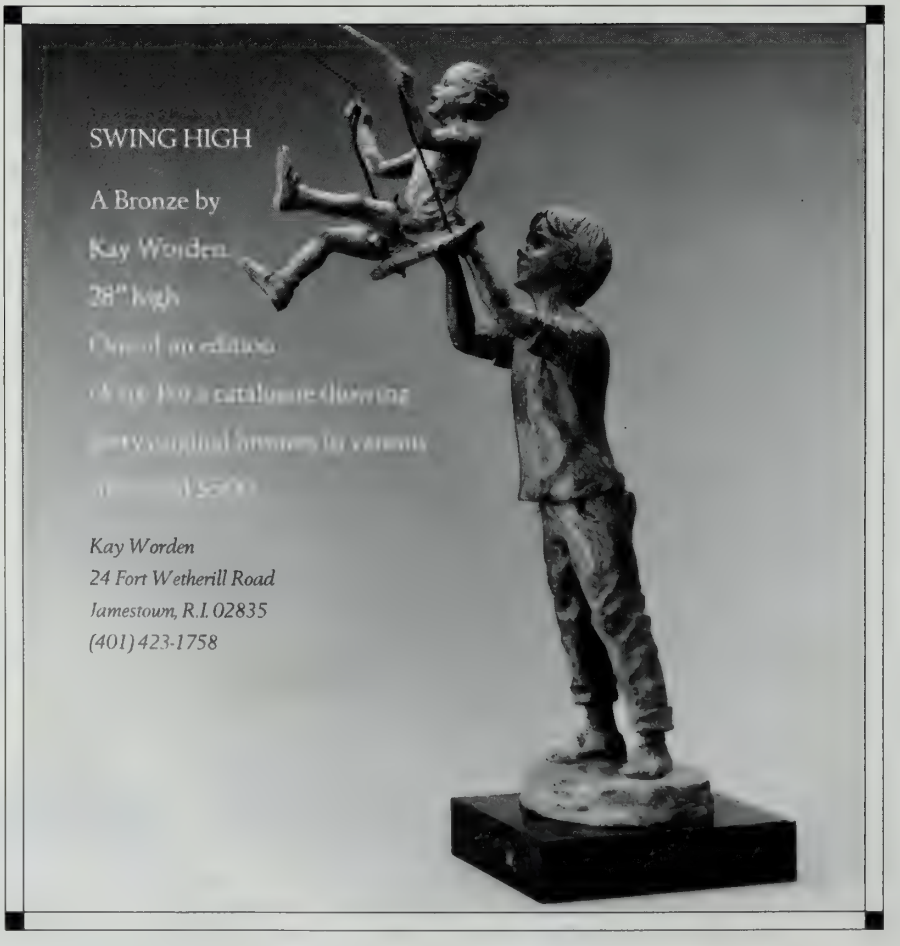


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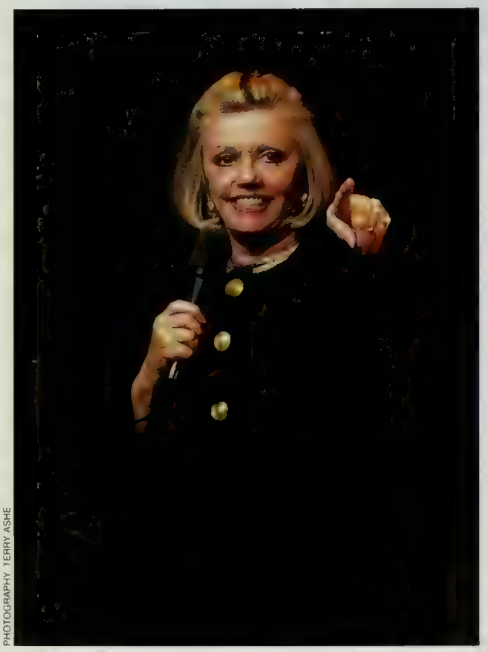
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The Design Forum's Third Season in Washington, D.C.

By John Taylor



PHOTOGRAPHY: TERRY ASHE

For the third year, *Architectural Digest* held a six-part design forum at the Smithsonian Institution in Washington. ABOVE: "Substance and quality—that's what living in our houses is all about," said Editor-in-Chief Paige Rense.

ON SIX NIGHTS IN April and May, some of the most prominent interior designers in the nation gathered at the Smithsonian Institution in Washington, D.C., to discuss their work, trends in the business and the basics of design. The evenings, presented for the third year in a row by *Architectural Digest* and the Smithsonian's continuing education program, Campus on the Mall, offered a stimulating array of opinions and observations.

In her opening remarks, Editor-in-Chief Paige Rense explained that the last few years have witnessed a shift in taste in interior design. "During the seventies and through the eighties you saw a lot of very decorated work, a lot of very costly work," she said. That approach has changed somewhat, she added. These days, both designers and their clients have become less interested in ostentatious flights of fancy. "Reality is our theme this evening and for the next five programs," she said.

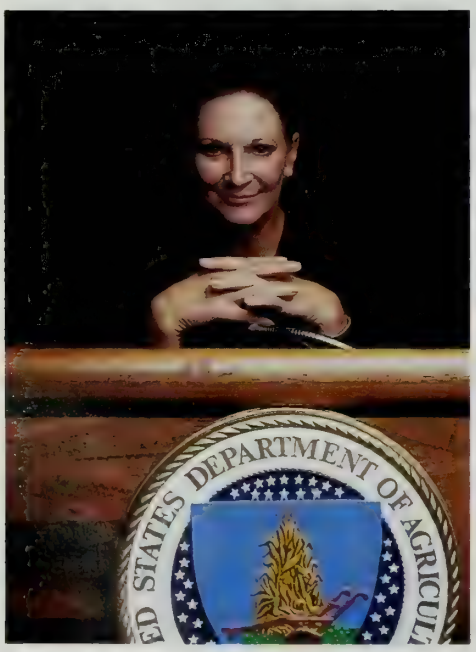
Paige Rense observed that some people are so intimidated by their designers that they're afraid to inhabit the rooms the designers have produced. She told of how one designer, returning unexpectedly to a house he had recently done, found that the maid had placed pieces of tape on a table when she dusted so she could put the books and magazines back in exactly the same position in which the designer had placed them. "This is a true story," she said. "The point being that if people have to put markings on their furniture, then they are designing a theatrical production. It's not really a home. It's not real."

For the first panel, "Before and Af-

Session One: Before and After



ABOVE: Thomas Britt showed slides of a New York apartment for which he designed all the interior architecture. "Since it was a modern building, I thought I'd keep the background contemporary—do marvelous rugs, create areas, islands."



LEFT: Mimi London, who designs furniture as well as interiors, talked about how she renovated a 1920s residence in southern California that had been "modernized" in the 1950s. "You try to get back to the original intent of the house," she said.

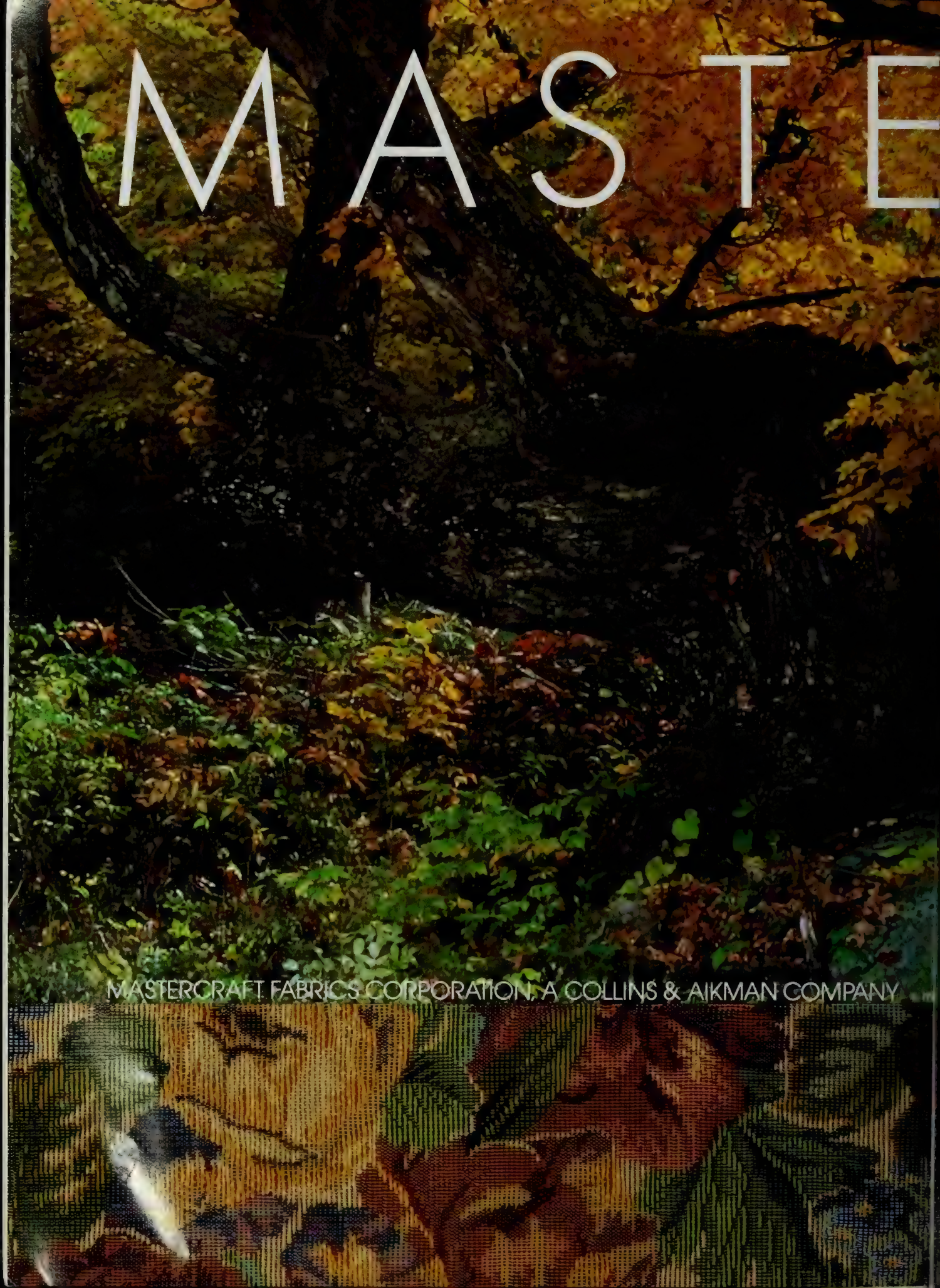
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The Design Forum's Third Season in Washington, D.C.
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ter," designers agreed that their work was most successful when they and their clients clearly understood each other. Mimi London, a Los Angeles designer whose signature work incorporates natural fibers and materials such as Japanese fabrics and tree trunks, said her best relationships with clients were forged when they included her on a project from the very beginning.

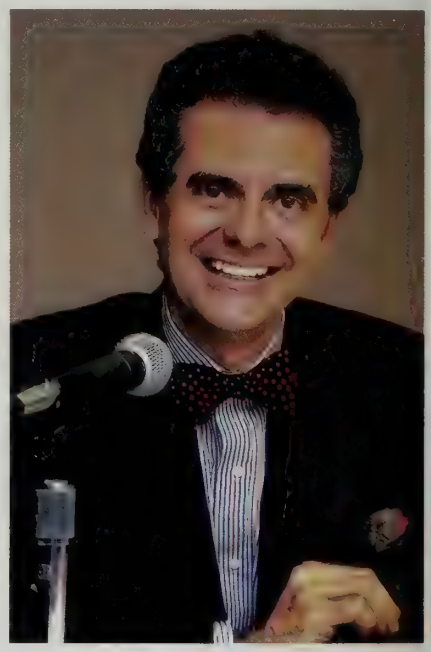
"We find that bringing our own point of view to the plans is helpful," she said. "You can walk through a blueprint with your client and say, 'Would you really want the powder room there?' " London showed the transformation of a California hacienda built in the twenties for Tyrone Power that had been "modernized" in the fifties. "Often, houses get renovated and the renovations don't work," she said. A shake roof was one such unsuccessful addition. "We decided it would be nice to have a tile roof. We ended up going to five different tile makers in Mexico so that we could get tiles that didn't all look alike."

Thomas Britt, whom Paige Rense introduced as "one of the top six designers today," discussed several recent projects. He told the audience how, for a rambling house in California's Napa Valley, he completely reworked the interior. "I had a fireplace moved from one side of the house to the other to put it where it belonged. I bought everything in the house in California," he continued. "I think that's what makes it so wonderful—it's indigenous. It's all a feeling of whether it's appropriate."

In the question-and-answer period that followed, an audience member asked, "What do you do when a client has god-awful taste?" "You really try to accommodate it and guide them," Britt said. "A great deal of our job is to guide people, to be helpful to them."

Paige Rense noted that while some clients are in awe of their designers, others hold a somewhat different view. "It's very difficult when, let's say, Mr. Smith has made several billion dollars and feels therefore that he knows everything about everything," she said. "We know this isn't true, but the wise designer who would like to

Session Two: Shopping Abroad



ABOVE: Samuel Botero, another New York designer, shops in Mexico and Istanbul as well as Europe. "Whenever I travel I love to shop, because I can see the people, their culture, and I find out so much about a country," he noted.



ABOVE: Paris, London and Portugal are favorite sources for Bunny Williams. "I find wonderful accessories in Europe—in New York the small things are harder to come by," she said. "And in London and Paris I find beautiful light fixtures."



RIGHT: New York–based David Anthony Easton makes regular trips to Venice, [illegible] and London to shop and to have mantels, parquetry floors and architectural elements specially made. "In so many ways it's a learning process," he explained.

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The Design Forum's Third Season in Washington, D.C.
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stay in business is skilled at letting him think this is so."

The second night's panel, "Shopping Abroad," was devoted to the advantages and difficulties of buying in Europe. Bunny Williams, a New York designer and owner of Treillage, a shop that sells antique garden furniture, insisted that despite the quantity of European antiques available in the United States, it's still necessary to cross the Atlantic to find the best objects (see AD Travels, page 66).

"It's not enough just to stay in Manhattan if you're looking for good French, Italian or English furniture," she said. "But it can be a little overwhelming. When I'm in New York and I want to do the antiques shops I can do it in two days. When I go to London it can take me a week. I usually go three or four days in advance, scout the shops, photograph the things I'm interested in, and when the clients arrive I take them around to see the specific pieces."

New York designer Samuel Botero, who has created interiors for Princess Yasmin Aga Khan, emphasized the need to go further afield than Europe. Recent trips have taken him to Istanbul and Oaxaca, Mexico. "There are wonderful embroideries in Mexico," he said, "and textiles and fabrics that are great for pillows and upholstery. And Istanbul is full of shops and vendors. In the carpet shops you can't be afraid to look under the piles of rugs, because that's where the treasures usually are."

Designer David Anthony Easton, whose clients include John Kluge, said he shops abroad not just for antiques but for architectural elements as well—everything from paneling and parquetry floors to mantels and moldings. He showed pictures of a Paris workshop where he had metal balconies made for a New York apartment. Such expeditions, he cautioned, have to be rigorously planned. "We

Session Three: A Case History



ABOVE: Carleton Varney, the head of Dorothy Draper & Company, said to design one's own home, "you have to dream a room—to know where the light is, what the windows are like."

Session Four: Antiques and Showrooms



RIGHT: Jeffrey Simpson, left, contributing editor of *Architectural Digest*, and Don Erickson, *Architectural Digest*'s art and antiques editor, cited showrooms and antiques sources as well as undervalued collecting areas.

BELOW RIGHT: Geoffrey Bradfield, the partner of New York designer Jay Spectre, said the challenge for designers is "enhancing the important features and playing down the negative elements" in an interior.

BELOW: Juan Pablo Molyneux told the audience about residences he has designed in New York and Buenos Aires. "There is a sort of adventure to any good design project," he said, "almost a kind of journey."

Session Five: Before and After





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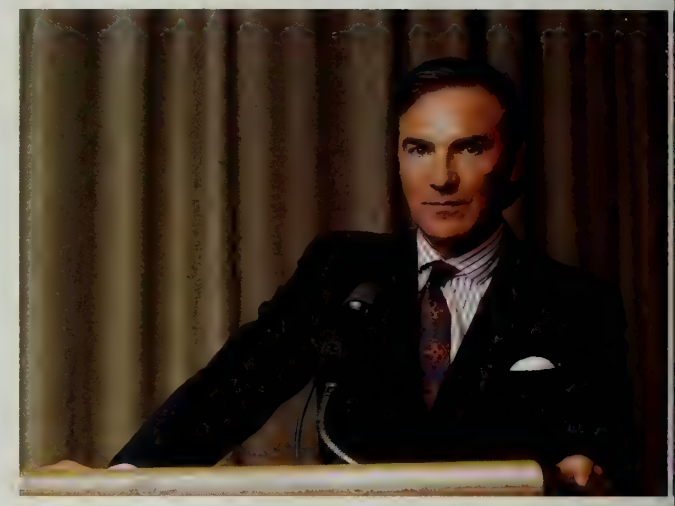
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Session Six: Celebrity Night







ABOVE LEFT: Karin Blake has created interiors for Candice Bergen, Gene Wilder and Sharon Gless. "When somebody buys a house I recommend that they live in it for a while before they decide to make changes."

ABOVE: British designer Anthony P. Browne, who is based in Washington, D.C., talked about designing Andrew Lloyd Webber's apartment in New York's Trump Tower. "What he really wanted was a bit of England."

LEFT: Bob Patino, who has worked with Elsa Peretti, Sammy Cahn and Twyla Tharp, discussed a Mediterranean-style house he had designed. "Rather than impose a stage-set approach, I chose to infer the period."

BELOW: Paige Rense and the "Celebrity Night" panelists invited the audience to a reception in the Smithsonian's Arts and Industry Building.

have books on each city with the antiques shops, all the sources, the restaurants, the friends, so that it's an organized campaign."

In the third panel, "A Case History: Designing Your Own Home," Carleton Varney, the president of Dorothy Draper & Company, told how when he first meets clients, he asks to see their current house. "I photograph every single thing, from pictures to bibelots to desks to chairs, even the things they have in the garage and attic. Then it's all put in a book."

The process gives him a thorough grounding in his clients' tastes, which to Varney is a personal, almost mystical evolution. "The very first room you remember is the beginning of your taste, and all your life that taste is a part of your being," he empha-



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The Design Forum's Third Season in Washington, D.C.
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sized. "Your very soul is in that taste. The secret is, a designer can never give you new taste."

For the fourth program, "Antiques and Showrooms: The Northeast Corridor," Don Erickson, the art and antiques editor of *Architectural Digest*, pointed out that prices have settled after the inflationary boom of the eighties. "The market is returning to more realistic levels, and serious, thoughtful, intelligent buying is taking place now," he said. He discussed the areas that are just beginning to be known, such as what he described as the "second tier" of Hudson River School artists, including Samuel Colman, James Renwick Brevoort and Harrison Bird Brown. As for textiles, he said, "There are excellent values in collecting Navajo weavings of the early twentieth century."

Jeffrey Simpson, contributing editor of *Architectural Digest*, talked about how the traditional furniture and fabric showrooms are changing. He also examined alternative sources in the United States, such as the group of about twenty design-related shops in Alexandria, Virginia. "There generally seems to be a movement back to the smaller, somewhat more personal and special services," he said.

Geoffrey Bradfield, partner of New York designer Jay Spectre, began the fifth session, the second "Before and After" program, by drawing a distinction between the designer and the decorator. "Decorating is entering the space accepting its existing parameters, recognizing the possible beauty or limitations—limitations more likely—and decorating the room within those confines," he said. "Color and scale are major, but selecting the furnishings and art will dictate the final personality of the interior.

"Interior design, on the other hand, gives one the chance to actually create architectural harmony within a space before one begins developing the decoration," he added.

Chilean-born designer Juan Pablo Molyneux told the story of how he restored a turn-of-the-century mansion in Buenos Aires to its former glory. "We had to develop a correct interior architecture that would allow us to organize the space and offer the kind of dignity and style the building once had." He also spoke about the current antipathy toward overly lavish interiors. "The prevailing design mood seems to be one that requires great simplicity and modesty. Again and again during the eighties we saw interiors that heaped on decorations and furnishings in some sort of attempt to appear European when in fact no interior in Europe ever looked like that. These interiors were based on the idea that with enough money or enough extravagance you could achieve a real sense of classic style. It was not true then, and it is certainly not true now. Real style requires intelligence, learning and taste."

For the final program, "Celebrity Night," three designers described the work they had done for clients in the entertainment business. Karin Blake, who lives in Malibu and whose clients include Candice Bergen, Gene Wilder and Blythe Danner, revealed that many in Hollywood are amazed that designing can take such a long time. "When you decorate for someone working in films, they're used to quick props and sets. They're surprised you can't just go out and find the right rugs and antiques overnight, as you would if you went to a film studio's art department."

But Blake proceeds deliberately. "I usually have two or three meetings with the client before we even start looking at materials, to get a feeling for their likes and dislikes." In the project she did for Candice Bergen, Blake opened up the actress's southern California residence. "She loves the cottage style, the mix of flower patterns, chintz everywhere, not a decorated look," she said. "Candy also wanted a house that would be comfortable for her daughter, and for her husband, Louis Malle."

Anthony P. Browne, who is based in Washington, D.C., has designed houses for Oprah Winfrey and Andrew Lloyd Webber. "I don't know how I get these jobs," he confessed. "They sort of come to me."

Andrew Lloyd Webber had asked Browne, who comes from a distinguished British family, to design an apartment for him and his wife in New York's Trump Tower. "He walked me through the whole apartment, and he really wanted a sort of English house high up in Trump Tower," recalled Browne. "Then his wife took me by the arm and walked me all over the apartment again and made it quite clear she wanted it to be exactly like an Italian villa. So you learn to balance these acts."

Bob Patino, who has worked with Twyla Tharp and Sammy Cahn, said he was greatly influenced by the project he undertook for one of his first clients, jewelry designer Elsa Peretti. She had acquired a light-filled penthouse from the late fashion mogul Halston and was very specific about what she wanted. "Simplicity—simplicity and light and comfort," Patino said. "As for color: soft whites and off-whites. And one fabric throughout. Working with Elsa was a wonderful learning experience. The ideas and theories we discussed years ago left an imprint on my work forever."

At the end of the final session, an audience member asked the panelists, "Do you borrow ideas from other designers by calling and asking?"

"We don't ask, we just steal it," Anthony Browne said lightly.

"No one ever asks," agreed Paige Rense, "as the late Michael Taylor would have been the first to tell you. He considered the round pillow on the sofa one of his design signatures, although it actually began several centuries ago in the Orient. Every time he saw a round pillow in any other designer's work, he went mad."

From "Before and After" to the pleasures of designing for celebrities, the six sessions at the Smithsonian injected a vivid note of realism into the dialogue on interior design. As Paige Rense herself observed, "The nineties are a time for a new perspective." □

clarence house





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Great Performances 20TH ANNIVERSARY



Bernadette Peters stars in the "The Last Mile" from Great Performances 20th Anniversary Special: Celebrating Creativity, American Style.

PHOTO: NANCY LEVINE

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[1] *Based on registration data for years 1977-1991.* [2] *The Complete Car Cost Guide. IntelliChoice, Inc., San Jose, CA. 190E 2.3 rated best in the under $40,000 luxury class. 300D 2.5 rated best in the ov continuous production, 1980-1989. Airbags are supplemental restraints. Please always wear you*

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lass (this model not available in California). [3]*Automobile Magazine, April 1992.* [4]*Autoweek, April 1992.* [5]*Urban Science Applications, Inc., 1992. Based on analysis of resale data for cars in*
Mercedes-Benz of North America, Inc. Montvale, N.J., Member of the Daimler-Benz Group.

Great Performances

One year I gave Jac Venza the letter "K" for Christmas. He seemed to have everything else a man of taste could need except the traditional "K" at the end of his name. Frankly, it was important to me to give him something special because in many ways I feel, as I'm sure so many hundreds of others do, that Jac (with or without the "K") was responsible for launching my career.

Jac saw my play *Uncommon Women and Others* at the Marymount Theatre. Though we had wonderful notices and a cast that included Jill Eikenberry, Swoozie Kurtz, and Glenn Close, we were scheduled for a two week run. At that point, plays about women were simply not considered commercial. Jac chose to do it in GREAT PERFORMANCES and thus gave the play and the actresses (with Meryl Streep substituting for Glenn Close) their national reputation. And as Swoozie says in *Uncommon Women*, "He was the uncommon man who believed we would be 'pretty amazing!' "

Jac is one of the most extraordinary men I've met - not only in American television but in the arts in general. He is generous, a nurturer, and simultaneously tough and perceptive. He has consistently - in dance, music and theatre - encouraged a vision for the future of the art form and a reverence for its past. When he asked me to write for the 20th Anniversary of GREAT PERFORMANCES I could never say no to Jac, with or without the "K" and the three figure deal. Neither could Twyla, Misha, Terrence or Blythe.

Wendy Wasserstein

Dear PBS Viewer:

It now seems almost inconceivable that America's most important composers, dramatists and choreographers had no continuing presence on television 20 years ago. The advent of GREAT PERFORMANCES in 1972 meant that for the first time every American, even those distanced geographically or economically from the arts, had personal access to the world's most celebrated performers and companies.

In 566 programs over 19 seasons, GREAT PERFORMANCES has become an invaluable archive of Western culture as interpreted by the leading performers of this era. For myself and the expert staff of GREAT PERFORMANCES, it has been a joy to help launch the careers of new artists via public television. And as we prepare our twentieth season, we now find ourselves collaborating with a generation of talents that typically had its first encounter with the performing arts through public television.

This current generation employs the potential and impact of the arts on television in ways that were only dreamed of twenty years ago. The series will continue to be as constantly changing as the vision of this new generation of artists who will lead us into the twenty-first century. Until then, I hope you'll join with us in celebrating the television viewing time happily spent with GREAT PERFORMANCES over the last two decades.



PHOTO: NANCY LEVINE

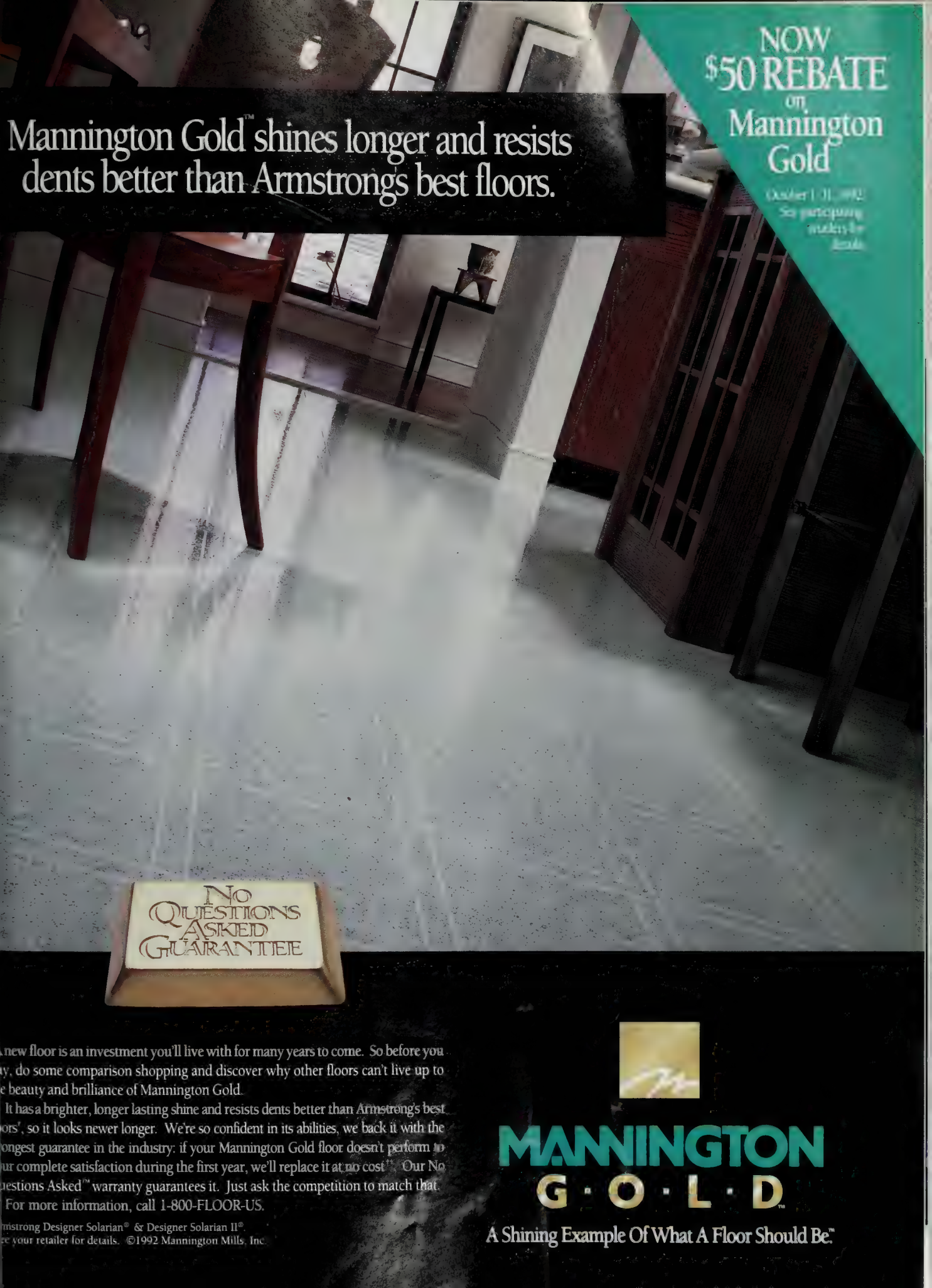
Jac Venza
Executive Producer,
GREAT PERFORMANCES

DURACELL and GREAT PERFORMANCES

From its inception 20 years ago, GREAT PERFORMANCES has been delivering the finest of the world's performing artists to a television audience that might not otherwise have the experience. In all that time, DURACELL batteries have been delivering great performances as well. From portable music to portable television, dependable, long-lasting DURACELL batteries keep art lovers powered. That's why Duracell Inc. is so proud to be joining with GREAT PERFORMANCES in its 20 th Anniversary Season. Together, we will keep the energy flowing into the next 20.

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GREAT PERFORMANCES is produced for PBS by Thirteen/WNET and is funded by Duracell Inc., The Corporation for Public Broadcasting, The National Endowment for the Arts and Public Television Stations.


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GREAT PERFORMANCE's 20th Anniversary Special:

Celebrating Creativity, American Style

GREAT PERFORMANCES celebrates its 20th Birthday with a unique program of short new works from a variety of major performing artists, offering a dynamic demonstration of how the arts enrich us all with a wonderful range of genres, styles and tones.

Collaboration is the order of the day, as some of our most acclaimed artists come together to create and perform brand new pieces. The program includes a tribute to maestro and teacher Leonard Bernstein from maestro Seiji Ozawa, Andre Watts and the Tanglewood Music Center Orchestra... New York City Ballet's Kyra Nichols and Robert LaFosse dancing to "Not My Girl" by Fred Astaire and Oscar Peterson with choreography by Peter Martins... a pulsating street dance by The Rhythm Technicians & Rock Steady Crew... a poignant moment in an opera diva's life from playwright (and opera buff) Terrence McNally starring Bernadette Peters, Tony Goldwyn, Bill Irwin, Paul Sorvino and Nathan Lane... a study in motion directed by renowned photographer Annie Leibovitz starring Mikhail Baryshnikov and Twyla Tharp ... a mini-musical from master Broadway composer Cy Coleman and Alan Zweibel of *Saturday Night Live* .. a funny, moving hymn to the theatre written by Pulitzer Prize-winner Wendy Wasserstein starring Blythe Danner, Nancy Marchand and Cynthia Nixon...



PHOTO: NANCY LEVINE

and a gospel interpretation of Handel's "Hallelujah Chorus" with Quincy Jones conducting an all-star choir including Gladys

PHOTO: NANCY LEVINE



Knight, Chaka Kahn, Al Jarreau, Patti Austin and Take 6.

Perhaps never before have such a variety of talents come together to create and perform for a national audience on the central theme of their lives. It is a rare viewing experience and a memorable beginning for GREAT PERFORMANCES' third decade.

Produced by Jac Venza. Coordinating Producer Margaret Selby. (90 minutes)

PHOTO: NANCY LEVI



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Pavarotti and the Italian Tenor

For generations, Italy has nurtured in its native sons a particular sound and singing style that only the phrase "Italian Tenor"



PHOTO: GUIDO SIMONETTI Thirteen/WNET 1992

can describe. The names are legendary -- Caruso, Gigli, Schipa, Di Stefano...and now Pavarotti.

In Pavarotti's hometown of Modena, meet the people who shaped his talent, including his father and his boyhood music teacher. Plus, witness a Pavarotti performance in Modena's 12th century town hall, where he sings works he has rarely recorded, such as Donaudy's "O del mio amato ben," Leoncavallo's "O Colombina," Paisiello's "Nel cor più non mi sento" and Puccini's "Sole e amore."

Produced by Michael Bronson. Directed by Joshua Waletzky. (60 minutes)

Tosca from Rome



PHOTO: RADA FILM

In a spectacular television event, a magnificent international cast performs Puccini's masterpiece from Rome, amid the actual locations of the classic romance, with Placido Domingo as Cavaradossi, Ruggero Raimondi as Scarpia, and Catherine Malfitano in the title role. Zubin Mehta conducts some of the most lushly transporting opera arias ever written.

Produced by Andrea Andermann. A film by Giuseppe Griffi. Cinematography by Vittorio Storaro. Directed for television by Brian Large (120 minutes)

The Symphony of Rhythm: Solti Conducts Beethoven's Seventh

Sir George Solti, one of the world's most honored and respected conductors, leads the Chicago Symphony Orchestra in a fresh look at Beethoven's towering achievement, Symphony No. 7 in A Major. We are treated to a rare look at the interpretive process, and allowed inside the discussions and rehearsals that culminate in a triumphant performance of the symphony at Chicago's Orchestra Hall.

The opportunity to view a great work through the eyes of a revered conductor offers a compelling experience; those familiar with Beethoven's symphonies will be fascinated by Solti's creative process, while others will find Solti an inspiring educator who joyfully shares the love he feels for music.

Produced by Fawn Ring. Directed by Humphrey Burton. (60 minutes)

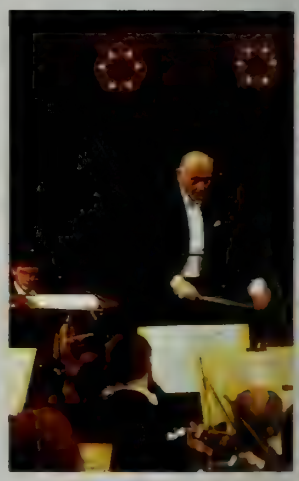


PHOTO: JIM STEE

Baroque Duet: Kathleen Battle and Wynton Marsalis

An encore presentation featuring soprano Kathleen Battle and trumpet virtuoso Wynton Marsalis. Beyond exploring the family backgrounds of these extraordinary performers, this remarkable documentary focuses on their artistic collaboration as they rehearse and record music by Scarlatti, Handel and Bach. A breathtaking performance sequence concludes the film, featuring soaring accompaniment by the St. Luke's Chamber Orchestra, conducted by John Nelson.

Produced by Susan Froemke and Peter Gelb. A film by Susan Froemke, Peter Gelb, Pat Jaffe and Albert Maysles. (90 minutes)



Black and Blue

PHOTO: KEN HOWARD



The singers and dancers in *Black & Blue*, the long-running Broadway musical revue of '20s and '30s jazz and blues, are carrying on the classic style of an electric era. Their talents have genuine roots in a treasured tradition, and they're brought to television by one of America's foremost directors, Robert Altman (*M*A*S*H, Nashville, The Player*).

The Tony Award-winning production features blues singers Ruth Brown, Linda Hopkins and Carrie Smith, as well as master tappers Bunny Briggs and Jimmy Slyde. Classic numbers include "Stompin' at the Savoy," "Body & Soul," and "St. Louis Blues."

Produced by David Horn. Directed by Robert Altman. (120 minutes)



PHOTO: MARTHA SWOPE

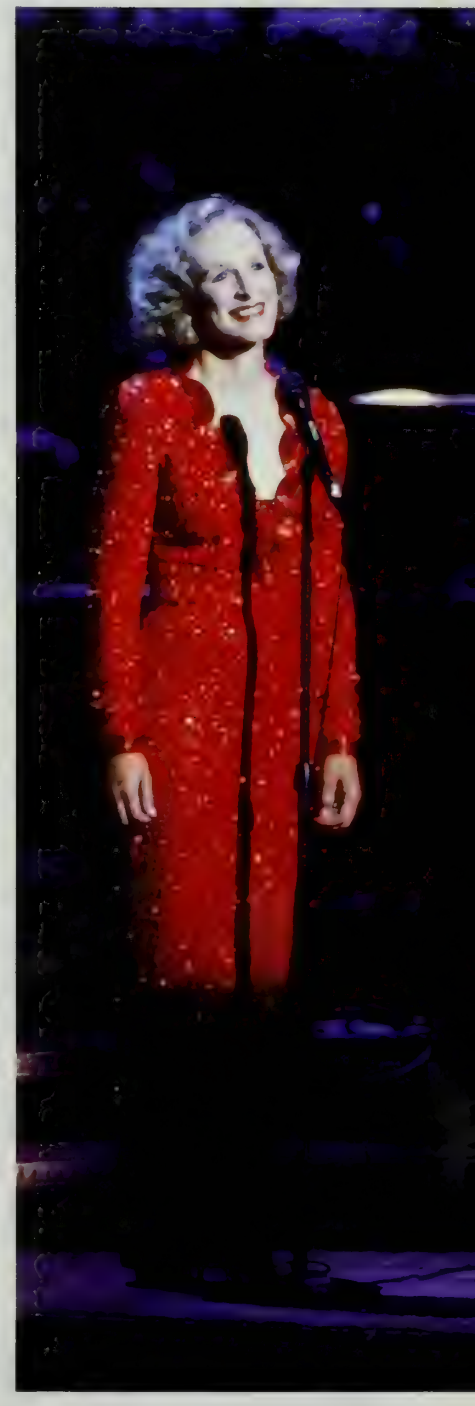
elly Roll Morton: The Man Who Invented Jazz?

He put the roar in The Roaring '20s. Jelly Roll Morton's brave ew musical form — the jazz song — combined the sounds of ragtime, blues, African rhythms and French opera. And it is faithfully recreated by the cast of Broadway's current smash *Jelly's Last Jam*. This fascinating documentary is both a biographical profile of the real Jelly Roll as well as a backstage look at the production process of the groundbreaking musical, featuring interviews with the show's Tony-winning star Gregory Hines and writer-director George C. Wolfe.

Produced by Tom Bywaters and Nell Cox. (60 minutes)

Sondheim: A Celebration at Carnegie Hall

PHOTO: STEVE J. SHERMAN



If you're one of the Sondheim fans who couldn't get tickets to Carnegie Hall's recent sold-out tribute to the Broadway legend, this gala concert is the answer to your prayers. Performers from Broadway to Hollywood gather to salute the master composer, showcasing a body of work that ranges in style from show tunes to pop, jazz, opera and cabaret.

The evening, directed by Scott Ellis and choreographed by Susan Stroman, features Madeline Kahn, Michael Jeter, Patti LuPone, Bernadette Peters, Glenn Close, Liza Minnelli and many others performing songs from Sondheim's eclectic repertory. Sondheim's longtime music director Paul Gemignani conducts the American Theater Orchestra.

Produced by John Walker and David Horn. Directed by Kirk Browning. (120 minutes)

PHOTO: DON PERDUE



American Indian Dance Theatre

Protecting the integrity of the American Indians' traditional music and dance is the subject of this in-depth documentary. By inspiring young tribe members to learn and love their own culture's rites, rituals and stories, individual tribes are reaffirming the differences that will prevent assimilation of all Native Americans into one homogeneous group. A film about pride, family and cultural values, and passing those precious concepts to coming generations. *Produced by Barbara Schwei and Hanay Geiogamah. Directed by Phil Lucas. (60 minutes)*

The Hard Nut

What do you get when you cross Tchaikovsky's *Nutcracker* ballet with the suburban '60s? A Pop Art interpretation of the classic ballet. Celebrated choreographer Mark Morris concocts an enchantingly hilarious trip filled with triumphant dance. The Stahlbaum household, clad in bell bottoms and go-go boots, now gathers around the TV instead of the fireplace. This off-beat new look at the timeless tale is more than funny and frivolous — it is infused with moments that are invigorating, spellbinding and poignant...a Christmas memory from a modern-day child within. *Produced by Judy Kinberg. Directed by Matthew Diamond. (90 minutes)*

PHOTO: CATHERINE ASHMORE



Everybody Dance Now

This encore presentation shows how the exploding art form of music videos has changed the way the world moves. The Peabody Award-winning special showcases the work of dancers and choreographers who only a generation ago would have found creative expression in movie musicals. This high-energy documentary features interviews with such superstars as Paula Abdul, Hammer and James Brown, as well as many other renowned dancers, choreographers and directors. *Produced and Directed by Margaret Selby. (60 minutes)*

PHOTO: Thirteen/WNET



Three Dances by Martha

Dancer, choreographer, teacher — Martha Graham leaves behind a vital legacy as one of the 20th century's most influential artists. Like Picasso, Stravinsky and Joyce, Graham broke traditional molds and created a new language of expression. She remained an ardent and uncompromising individualist who sought nothing less than to map the mysterious landscape of the human soul. Some of her classic works are presented by her dance company on stage at the Paris Opera House: "Steps in the Street," an early Graham piece reflecting the dark era of the Great Depression; "El Penitente," inspired by Graham's time in the Southwest; and "Maple Leaf Rag," her last completed work. *Produced by Fiona Morris. Directed by Peter Mumford. (60 minutes)*

PHOTO: HIRO

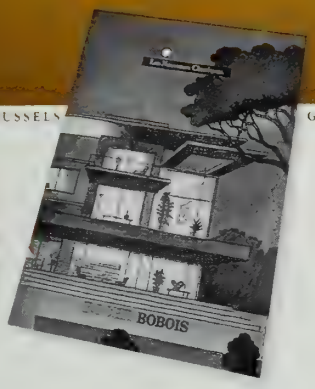


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The Common Pursuit

PHOTO: BBC



Simon Gray's hit play follows the fortunes of gifted Cambridge University undergrads as they start a literary magazine titled *The Common Pursuit*. Though intended to showcase their creative endeavors, the magazine flounders as the group comes to grips with the realities of artistic compromise. The talented cast includes Andrew McCarthy, Tim Roth and Stephen Fry.
Produced by Kenith Trodd. Directed by Christopher Morahan. (90 minutes)

PHOTO: BOB MARSHAK



The Cabinet of Dr. Ramirez

A nightmarish tale of anguish and hallucinatory terror, this contemporary silent film represents Peter Sellars' film directing debut. A provocative work inspired by the silent German expressionistic classic *The Cabinet of Dr. Caligari*, the film features Peter Gallagher and Joan Cusack as a Wall Street Yuppie couple whose upwardly-mobile trajectory is disrupted by the mysterious Dr. Ramirez and his somnambulist companion, ghoulishly played by Mikhail Baryshnikov.
Produced by Rainer Mockert and Eberhard Scheele. Directed by Peter Sellars. (90 minutes)

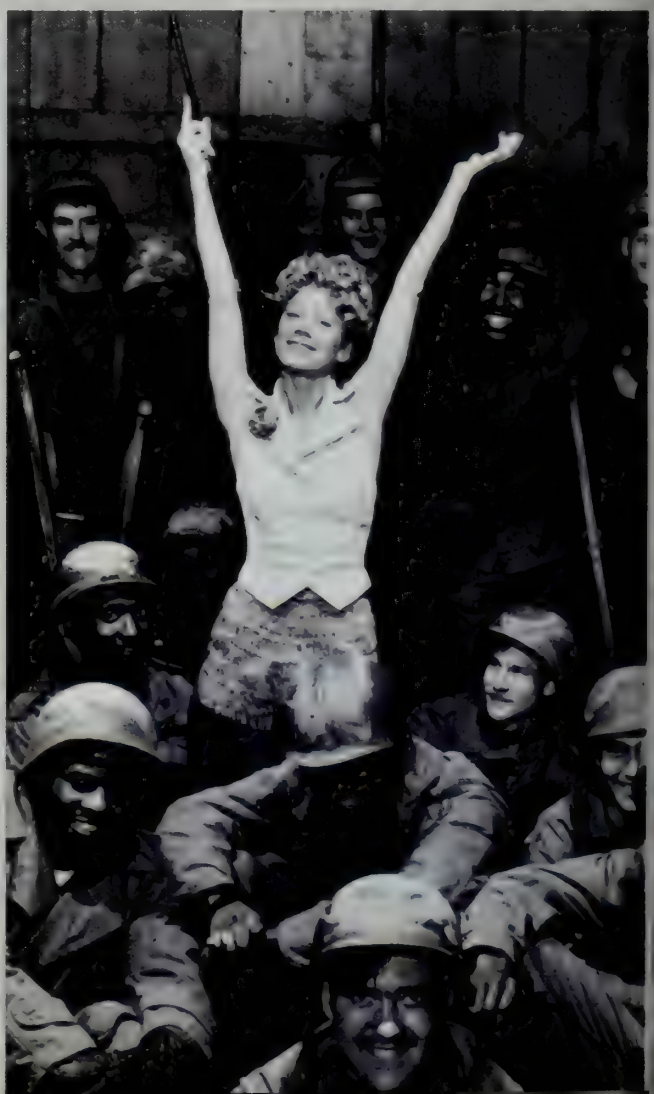
Verna: U.S.O. Girl



One of GREAT PERFORMANCES' classic television dramas makes a special encore appearance, once again illustrating "what made-for-TV movies could and should be," as Frank Rich noted in his 1978 *Time* magazine review.

Based on a short story by Paul Gallico and adapted by acclaimed playwright Albert Innaurato, *Verna: U.S.O. Girl* features an unforgettable performance by Sissy Spacek as a vulnerable WWII song and dance ingenue who makes up in perseverance what she lacks in talent. William Hurt co-stars as the Army captain who tries to save Verna from both the war and her unrealistic show business ambitions. Also starring Sally Kellerman and Howard da Silva.
Produced by Jac Venza and Ronald Maxwell. Directed by Ronald Maxwell. (90 minutes)

PHOTO: BROWNIE HARRI



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*Optional equipment. Models shown: Diamante LS.

Bladerunners with Torvill and Dean

PHOTO: BBC



In this encore presentation, England's greatest ice dancers Jayne Torvill and Christopher Dean demonstrate the creative process in the art of ice dancing, performing their breakthrough works "Revolution" and "Bolero," and a new dance created expressly for camera. This intimate portrait of the Olympic Gold Medal winners takes a close look at their craft of choreographing routines and the unique contribution they have made to ice dancing.
Produced and Directed by Bob Portway. (60 minutes)

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QUEEN ELIZABETH'S PRIVATE REALM

Personal Taste and Historic Collections Mingle in the Royal Residences

By Roland Flamini



H.R.H. PRINCE ANDREW/GLOBE PHOTOS

Queen Elizabeth (left) carries on the tradition of her illustrious predecessors as guardian of the British crown's vast collection of art and antiques, overseeing both their public and private use in the royal residences. BELOW: Buckingham House in London was purchased in 1761 by George III. It was remodeled into a palace for George IV in 1825, and its unchanged west façade shows architect John Nash's design.

PHOTOGRAPHY ROYAL COLLECTION, ST JAMES'S PALACE © HER MAJESTY QUEEN ELIZABETH II



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The display was both a significant historical compilation and a vivid reflection of the taste of the man who amassed the collection in the first place—King George IV. While prince regent, living at Carlton House, he had



JUDY ARRIS, RLS

ABOVE: Scotland's Balmoral Castle, on the River Dee, was acquired in 1852 by Albert, prince consort of Queen Victoria. The original structure was replaced in 1853–56 by a granite building laid out in a Scottish baronial style. It serves as a summer residence.



PHILIP CRAVEN WORLDWIDE PHOTO LIBRARY

ABOVE: Windsor Castle began its storied history in 1066 as an earth-and-timber stronghold for the Norman conquerors of Saxon England. Its current splendors include St. George's Chapel, the Baroque palace of Charles II and Waterloo Chamber.

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been an enthusiastic—even extravagant—patron of the French decorative arts. The architect John Nash was a member of his circle, as was the artist Joshua Reynolds. When he ascended the throne in 1820 and moved into Buckingham House, which he turned into a palace, his enormous collection of furniture and pictures moved with him, and the London residence was decorated in a new manner.

As the exhibition catalogue points out, both the furniture and the décor are still in place in the royal palaces today, notably Buckingham Palace and Windsor Castle—which says something about the approach of successive British monarchs to interior design and decoration. Later occupants have each made changes, but the overall look has changed little in 162 years.

As for Queen Elizabeth, the excellent condition of the exhibits, and the fact that they contain some of her favorite pieces, show her to be primarily a traditionalist, opting for continuity over major changes. Her own personal taste is more strongly reflected in her spacious living quarters at Windsor and Buckingham Palace, where the style is "cozy country living—very English: chintzes to cover the sofas, bright-colored draperies, fresh flowers and family photographs everywhere," as one knowledgeable woman put it. "You cross the threshold from the formal state rooms and you're in a comfortable country house."

"You cross the threshold from the formal state rooms and you're in a comfortable country house."

The queen's bedroom in both palaces is dominated by a large four-poster decorated with a full set of hangings. Lampshades are in her favorite colors—"peachy pink, pale or salad green," according to Betty Hanley, an American from Grand Rapids, Michigan, who trades in London under the name of Clare and has been supplying lampshades to the royal household for the past eighteen years. At the queen's request, she says, "I use solid colors, and only silk, never nylon, and I have never supplied a card shade." Wallpaper is often used in the private apartments, in contrast with the state rooms, where the wallcovering is frequently fabric—silk, satin, mohair. In Buckingham Palace, those formal reception rooms are also hung with old masters, paintings by Canaletto and Zuccarelli and portraits by Gainsborough.

Windsor Castle, its silhouette rising massively above the verdant Great Park, is the royal family's weekend home. When the queen came to the throne forty years ago, it was badly in need of modernization. Recent visitors report much-improved plumbing, and additional work is being done on enlarging the rooms by knocking down dividing walls. Windsor is altogether more of a family home than Buckingham Palace. One visitor counted thirteen oil paintings of royal relations in the guest suite to which she was assigned, plus about one hun-



ABOVE: *The Royal Ascot Procession crossing Windsor Great Park* by Sir Alfred James Munnings was part of a commission from Queen Mary that was exhibited at the Royal Academy in 1926. It has hung in the private apartments at Windsor Castle ever since.



BELOW: A Fabergé egg with a medallion surprise was added to the collections by King George V and Queen Mary in 1934. The jewel-encrusted piece was originally an Easter present given to Czarina Alexandra Feodorovna in 1914 by Czar Nicholas II.

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Who chose the Hakimian?

Juan Pablo Molyneux loves extra ordinary space and architectural detail, so decorating the Drawing Room at this year's Kips Bay Showhouse was a dream come true. The moment he entered he envisioned clouds and god-like men flying overhead — but first he went straight to F. J. Hakimian: "Finding this Neo-classical Aubusson was a miracle. It's a perfect reflection of the ceiling and architectural complement to the room." A miracle indeed. Molyneux flew in antiques and paintings from all four corners of the Earth, knowing he had the foundation for a truly heavenly collection. He says with conviction: "It had to be that Aubusson — or no rug at all! In short, it had to be a Hakimian."

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"The queen has always preferred to commission different interior designers."

dred plaques, miniatures, intaglios and wax profiles of the relatives in two Empire vitrines.

Balmoral Castle, a white-granite mansion on the River Dee in Scotland, serves as the royal family's vacation house for nine weeks in the summer. It was Queen Victoria's favorite, and in the 1970s Queen Elizabeth had much of it restored to its original Victorian décor, with wall hangings, draperies and rugs done in the dark-green Royal Stewart tartan. Massive Sandringham House (see *Architectural Digest*, January 1991), near England's east coast, where the family gathers for Christmas, is, on the other hand, stocked with an eclectic collection of mostly Edwardian furniture and bric-a-brac.

Regular suppliers of goods and services to the royal family are granted a royal warrant and are then permitted to carry on their stationery the coat of arms of the members who patronize their businesses—a distinction with obvious commercial advantages. Royal-warrant holders range from the queen's dress designers and jewelers to the man who repairs the thatched roofs of the cottages on her Sandringham estate. Yet, though the queen has four magnificent palaces to maintain, there is no royal-warrant holder for interior design. "The queen has always preferred to commission different interior designers on an ad hoc basis for specific assignments as necessary," says a royal official.

In the early 1960s, for example, designer John Fowler, cofounder of Colefax and Fowler, was asked to renovate the queen's audience room at Buckingham Palace, the sitting room next to her study where she receives visitors, as well as the room adjoining the famous balcony on which the royal family appears before cheering crowds after coronations, weddings and other important occasions. Fowler made the formal room light and feminine for the queen by decorating it in blues and oyster colors. On two painted settees re-covered in two shades of oyster, he put large silk cushions with painted sprays of roses and thistles forming a circle around a crown, with the same motif appearing on the border of the draperies. When she saw the finished room for the first time, the queen exclaimed, "Mr. Fowler, you've given me the nicest room I've ever had!"

In the early 1970s Tom Parr, now chairman of Colefax and Fowler, redesigned two of the palace guest suites in Gothic Revival style, with furniture that he found unused in the Buckingham Palace storerooms. More recently, British designer Nina Campbell was asked to redecorate rooms in the queen's private apartments at Windsor Castle. But in the past few years the queen's household has moved increasingly toward a do-it-yourself approach, and the use of interior designers has become less frequent. To this end, a large upholstery depart-



ABOVE: The Judgment of Solomon is depicted on the back plate of an elaborately worked circa 1670 English sconce, which is one of a set of six attributed to Robert Smythier. The monogram bears the initials of William and Mary.



ABOVE LEFT: Many of the artworks at Windsor Castle, such as *Portrait of the Artist*, 1623, by Sir Peter Paul Rubens, are there because of Charles I. The artist called the monarch "the greatest amateur of paintings among the princes of the world." He also described in 1625 how insistent the then Prince of Wales had been in asking for his portrait, which first hung in St. James's Palace.



BELOW: A circa 1785 cylinder-top desk, thought to have been created by David Roentgen, is fitted with a complex mechanical system to give access to drawers and compartments. It was procured in Paris for George IV and is believed to have once belonged to Louis XVI.

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Personal Taste and Historic Collections Mingle in the Royal Residences

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ment has been built up and a squad of painters added to the seven-hundred-strong Buckingham Palace staff. And when necessary, the palace deals directly with suppliers such as leading fabric firms and drapery makers.

One reason for this policy is reputed to be Queen Elizabeth's frugality. "They go to good suppliers, but they don't like to spend money on decorators," says one observer. And a supplier notes, "Cost is always a factor when you deal with the palace." But another reason is said to be the queen's own interest in the decoration and upkeep of her residences. For practical purposes, the in-house decorator is Michael Tims, the assistant to the master of the household, an official with no particular expertise in the field, whose position includes many other duties. But Bertram Chapman, whose firm upholsters the royal coaches, says, "I believe the queen is very much her own interior designer and makes all the decisions."

John Cornforth, a London writer and authority on English interior design, says the Queen Mother is more of a collector of paintings and objets d'art than her daughter, but that Elizabeth II "knows more about pictures and objects than one suspects." A courtier of long standing recalls that when the queen was in her twenties, she once received some training from an interior designer who was working at the palace. But she learned even more from her grandmother Queen Mary, who was well versed in all aspects of art and decoration and had a formidable memory for the exact history and location of every one of the royal family's scattered treasures. When she was very old, Queen Mary became notorious for her tendency, when visiting a house, to add to those treasures by admiring rather pointedly any beautiful object that caught her fancy until the owner broke down and made her a gift of it.

Elizabeth II inherited her grandmother's memory, taste and decisiveness. Her aides say she knows where every throw pillow in her palace is, and that she must be consulted before any change is made. Recently, renovation of the picture gallery at Buckingham Palace was held up for several days because the designers could not match the wall color she wanted. "The queen likes to approve everything that's done," says Betty Hanley. When it comes to selecting lampshades, "We supply three color samples that we think appropriate and a drawing of the lamp, or the lamp itself, and then the queen chooses."

Making decisions about the décor in the royal palaces could be a daunting task as a full-time job, but for a woman with numerous other responsibilities it has to be ten times worse. Buckingham Palace alone has over six hundred rooms, and its VIP guest suites, which are reserved for visiting monarchs, are bigger than many people's houses. The so-called Belgian Suite on the third floor overlooking the palace gardens, for example, is a beautifully furnished apartment consisting of three bedrooms, three dressing rooms, two living rooms, an audience room, five baths and an indoor swimming pool.

A large upholstery department has been built up and a squad of painters added to the seven-hundred-strong Buckingham Palace staff.

Although Buckingham Palace may be an institution to the world at large, to the queen it is home. Occupants of the White House or the Elysée Palace are transients by comparison. Elizabeth II moved into Buckingham Palace when she was eleven. And except for her few years as a married princess, she has lived there ever since. □

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AD TRAVELS: ANTIQUING IN PORTUGAL

New York Designer Bunny Williams Shares Her Best Sources

By Bart Boehlert

"I FIRST WENT to Portugal twenty-one years ago, on my honeymoon," says Bunny Williams. The New York interior designer has returned nearly half a dozen times on shopping trips, and she has cultivated a network of craftspeople, well-hidden stores and decorating resources.

"Portugal is a very romantic place with wonderful antiques, and even today the people make beautiful things," Williams remarks. "Nobody in the United States sells work like this. But in Portugal it's hard to find the dealers and the shops—you have to know where to look."



For New York designer Bunny Williams, Portugal has long been a destination for tiles, carpets, antiques and linens. "Most people don't think of going to Portugal," she says, "but it's an exciting place to shop." BELOW: A view over Lisbon's tiled roofs leads to the hilltop Castelo de São Jorge, a former Moorish palace.



PHOTOGRAPHY DANIEL H. MINASSIAN

ABOVE: On the Rua Dom Pedro V is Solar, which specializes in antique tiles, woodwork, pewter and furniture. Williams and shop owner Manuel Leitão examine a Portuguese finial. The ceiling panel at left dates from the 18th century

LEFT: Although the Moors were expelled from Portugal in the 12th century they left an artistic legacy that flourishes today—earthenware tiles called *azulêjos*. Examples from the 15th century to the present crowd the front room at Solar

Indeed, Portugal is still uncharted territory for most European travelers. The country, which is not much larger than the state of Maine, was once occupied by the Romans, then by the North African Moors, and in the sixteenth century it grew to be a great sea power. It's said that 101 ancient castles punctuate the Portuguese landscape, which encompasses olives, cork oaks and vineyards, broad beaches sunbaked plains, fertile river valleys and rolling hills.

"It's another world altogether," says Williams, who looks for traditional Portuguese furniture, linens, needlepoint rugs, hand-painted tiles and silver on her visits. "The Portuguese were great travelers and explorers," she adds. "They went everywhere in the world—to India, to Brazil—and

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came back with ideas and interpretations of their own. I think of Portuguese style as primitive design with great flair, whereas French or Italian pieces are more refined. Portuguese work is formal and warm at the same time; it has a magical quality and a lightheartedness."

Bunny Williams could just as well be describing her own style. Her interiors are elegant yet comfortable and relaxing. For twenty-two years she worked for the venerable New York City design firm Parish-Hadley before starting her own business four years ago. "At Parish-Hadley I learned about the discipline of classic traditional design and then how to break the rules," she says. "That's important, because an interior that is too rigid or too decorated is boring. You have to know where to mess it up."

On her most recent trip to Portugal, the designer revisited her favorite haunts in Lisbon and the nearby



LEFT: On her visits to Lisbon, Bunny Williams always stops in to see the carpets and fabrics at Renaissance. Malu Futscher Pereira shows the designer a bolt of woven linen. "Malu has the most unusual fabrics I've ever seen," she observes.

BELOW: The designer inspects colored yarns for a needlepoint carpet with Pereira and her son Rodrigo de Azambuja. Williams herself has had rugs specially made there: "They have the most remarkable designs to choose from," she says.



BELOW: Maria Do Pilar Amaral Fernandes and Williams look over a display at Teresa Alecrim, a favorite source for hand-embroidered linens from northern Portugal and Madeira.



"Portuguese work is formal and warm at the same time; it has a magical quality."

town of Sintra, shopping for clients and for her New York City garden furnishings shop, Treillage. With its striking buildings dotting the hills along the northern shore of the Rio Tejo, Lisbon remains one of the most beautiful Old World European capitals. It is also a city to be experienced on foot: Narrow streets wind through the Alfama, the old fishermen's quarter, or climb the steep hills in neighborhoods like the seventeenth-century Bairro Alto, or Upper District. Williams warns, however, that Lisbon's antiques shops are not conveniently located near one another as they are in Paris or London, and she recommends asking dealers to suggest other shops once you get there. But to her that is a large part of the city's charm. "There's no real antiques guide," she says. "You just have to go

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out and explore." Also, shops usually close from one to three each day for lunch, but they do stay open until seven o'clock. It isn't necessary to phone ahead for an appointment, though Williams says she often does, to make sure a shop will be open when she arrives. And professionals and nonprofessionals alike are welcomed, since there are no large discounts for designers. Williams also suggests asking if a dealer can ship your purchases back home.

BELOW: At his elegant shop, António Trindade shows Bunny Williams an antique ebony-and-tortoiseshell cabinet. "It's an incredible example of the best of Portuguese furniture."



LEFT: The designer considers an antique amethyst brooch at Francisco Silva, a preferred source for silver and jewelry, as Silva looks on. "It was hard to leave it behind," she says.

BELOW: Also at Francisco Silva, Williams and a shop assistant study an antique pitcher. "The Portuguese are great silversmiths," she says. "And it's always fun to hunt for special pieces."





"The first stop I always make is Solar," the designer says. "It's a very full shop that carries furniture, mirrors, decorative arts and an incredible selection of Portuguese tiles from the fifteenth century on." The earthenware tiles, called *azulêjos*, are usually glazed with painterly blue, white and yellow images and decorate public buildings, churches, palaces and houses throughout the country. *Azulêjos* were introduced to the Portuguese in the fourteenth century by Moorish craftsmen, and they are still produced in Portugal today.

"If you have only one stop to make in all of Lisbon, Solar would be it because of the wide variety of things it

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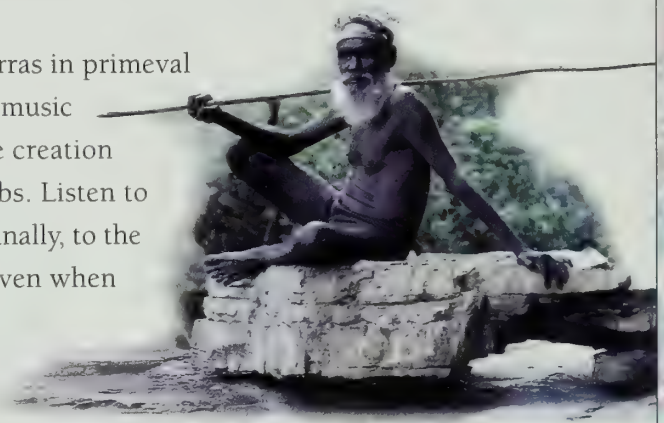
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New York Designer Bunny Williams Shares Her Best Sources
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has," continues Williams. The owner, Manuel Leitão, showed the designer a seventeenth-century Portuguese cabinet that featured a moon and a sun painted on the doors. "Solar is on the Rua Dom Pedro V near some other shops," she notes, "so use it as a starting point and be sure to stroll both sides of the street."

At Renaissance, Williams looks for custom-made Portuguese needlepoint rugs. "They have the knowledge and resources to do the most unusual rugs in Lisbon," she points out. "You can choose from their designs or bring in your own and have a rug made. Malu Futscher Pereira, the owner, is an interior designer herself and has marvelous taste, and her son Rodrigo will work with you in choosing colors to make something really special."



ABOVE: A funicular climbs a steep street of Lisbon's Bairro Alto, or Upper District, a 17th-century neighborhood. The city was built on seven rolling hills alongside the Rio Tejo.



LEFT: At the Palácio do Correio-Velho, a Lisbon auction house and one of the designer's recommendations for traditional Portuguese furniture, Williams and João Pinto Ribeiro survey an 18th-century desk.

BELOW: At Gravuras do Palácio, owned by Ribeiro's wife, Ana Pinto Ribeiro, Williams examines a book of prints depicting Captain Cook's travels. "She has unusual prints and drawings that she frames beautifully," says the designer.



"There's no real antiques guide," says Williams. "You just have to go out and explore."

Portugal is famous for its lace and linens, and the designer finds hand-embroidered and appliquéd examples at Teresa Alecrim, a tiny shop with mahogany shelves and cases on the Rua Nova do Almada. "It carries linens that are still made on the island of Madeira and in the northern countryside," she says. "I saw a set of open cutwork linen sheets that I couldn't resist; they're now on my bed."

Williams also visits António Trindade for fine Portuguese furniture. "He's a fabulous antiques dealer who has beautiful pieces embellished with ebony, ivory and marquetry," she notes. "He had a nineteenth-century chandelier that looked almost Swedish or Russian, but it was decorated with colored glass, which is a perfect example of amusing, romantic Portuguese design."

For antique silver objects such as pitchers, trays and tureens, Williams heads for Francisco Silva. "The Portuguese are great silversmiths, and Silva has some wonderful pieces," she says. "He also has English and French silver, as well as antique Portuguese jewelry, like silver filigree necklaces and brooches decorated with pearls and little diamond chips."

The Palácio do Correio-Velho is an old palace that is the home of a popular Lisbon auction house. "It has great catalogues," says Williams, "offering antique furniture, silver and porce-

continued on page 74

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New York Designer Bunny Williams Shares Her Best Sources
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lains of the highest quality that you can bid on over the phone. The owner of the auction gallery is João Pinto Ribeiro, and he showed me an enormous eighteenth-century Portuguese ebony-and-rosewood desk that was coming up for sale."

Nearby, his wife, Ana Pinto Ribeiro, has opened Gravuras do Palácio, a shop where she sells antique prints and drawings. "She also does superb framing," says Williams, who found a series of black-and-white prints from a book on the voyages of Captain Cook in the Hebrides. "They'd





ABOVE RIGHT: At the Fundação Ricardo do Espírito Santo Silva, visitors can watch trained artisans create and repair everything from inlays and decorative paintings to cabinets and Arraiolos carpets.

RIGHT: "The foundation makes the most wonderful copies of some of the furniture in the adjoining Museum of Portuguese Decorative Arts," remarks Williams, beside a chair in a foundation workroom.

BELOW: Mrs. João Espírito Santo Bustorff, a granddaughter of the foundation's founder, talks with Bunny Williams in the showroom, where samples are sold. In the foreground are hand-bound books.



have made for an incredible room."

One of the designer's favorite destinations in Lisbon is the Museum of Portuguese Decorative Arts, which contains a vast collection of furnishings from the seventeenth, eighteenth and nineteenth centuries. "It was founded at the turn of the century as a house museum," she says, "and it's furnished as if someone lived there." Connected to the museum is the Fundação Ricardo do Espírito Santo Silva, a school that teaches furniture making and restoration, gilding, lacquering, bookbinding, decorative painting and the production of Arraiolos carpets. "You'll find things for sale and an incredible catalogue. I visited the studio where they make copies of the carved and painted chairs in the museum, and the craftsmanship and the paint were as beautiful as anything I'd seen."

Williams always tries to spend a

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continued from page 74

day or two in Sintra, a bucolic town about twelve miles northwest of Lisbon. Lord Byron called it a "glorious Eden" in his poem "Childe Harold's Pilgrimage." Williams describes it as "the most romantic place you'll ever see." To get to Sintra, she likes to take the road along the Costa do Sol, the Sunshine Coast, for the views. On the way, she makes a slight detour to visit the mid-eighteenth-century Royal Palace in Queluz, Portugal's version of Versailles, and dines at Cozinha Velha, a restaurant that was originally the palace's kitchen.

Back on the coast en route to Sintra, Williams stops at the open-air pottery stands in Cascais, which was a fishing village as far back as the fourteenth century. "The Portuguese make pottery of all different varieties, and the more you travel, the more you'll be able to recognize the unusual kinds," she explains. "At one stand I bought some hand-painted red-clay plates for serving salads in the summer at my country house."

Also in Cascais is a branch of Vista Alegre, a well-known shop that sells porcelain produced in northern Portugal. "At Vista Alegre they can also custom make hand-painted china," says Williams, "so if you found a plate that you loved and wanted an entire dinner service done, they could produce it just for you. I was staggered by what they can do."

In Sintra, she usually stays at the



ABOVE: Williams speaks with Isabel de Castello Branco at a branch of the noted Vista Alegre porcelain shop in Cascais, a village about an hour away from Lisbon on the Atlantic coast.



LEFT: The designer admires a hand-painted porcelain covered jar in a window at Vista Alegre. "It's one of the few places where you can order a custom-made service," she points out.

BELOW: The Monument of the Discoveries was erected near Lisbon to commemorate the 500th anniversary of the death of Prince Henry the Navigator, who stands at the prow of a ship before such figures as Vasco da Gama.





ABOVE: At one of the outdoor markets in Cascais, Williams looks at hand-painted plates, peasant figure jars and other objects. "I always stop at the roadside stands." The red-clay pottery is typical of that made in the Alentejo province, east of Lisbon.

continued on page 78


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Palácio dos Seteais, an eighteenth-century palace that has been converted into a hotel, and shops for beautiful Portuguese linens at Alfazema. "They have hand-embroidered bed linens and lingerie as well as wonderful baby clothes," she notes. "Alfazema also sells marvelous cream-colored Portuguese pottery." Henrique Teixeira is a Sintra antiques shop specializing in delicate Portuguese glass. "It's hand-blown and hand-painted crystal, decorated with gold filigree," says the designer, who looks for bottles, water glasses and wineglasses when she's there.

"I can't think of anything more exciting that I call work than to spend time exploring a city," says Bunny Williams. "Antiquing in and around Lisbon is not like in other places, where there are streets and streets of shops. It's harder work, but it's definitely worth it. Your efforts will be well rewarded." □



LEFT: "I always go to Henrique Teixeira to add to my supply of hand-painted glasses and bottles," Williams says. "But the beauty of being in a town like Sintra is that even if you don't buy anything it's such a great experience just being there."

BELOW: The Royal Palace in Queluz, near Lisbon—called the Portuguese Versailles—was once a hunting lodge. In the 18th century Pedro III transformed it into a royal retreat. It is now open to the public.



BELOW: "It's a charming shop for linens and children's items," says Williams (with Candida Correia de Sá) of Alfazema in Sintra, which is located in a mountain range north of Cascais.



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Praça Luís de Camões 40
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Solar
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A. Trindade
Rua do Alecrim 79–81
342-46-60
Antique furniture, decorative arts

Cascais:

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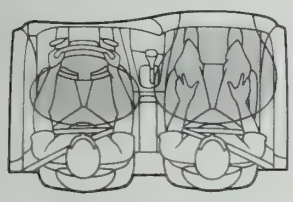
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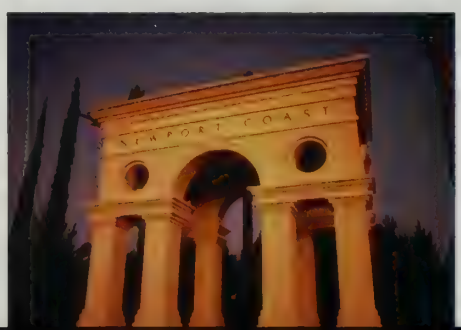






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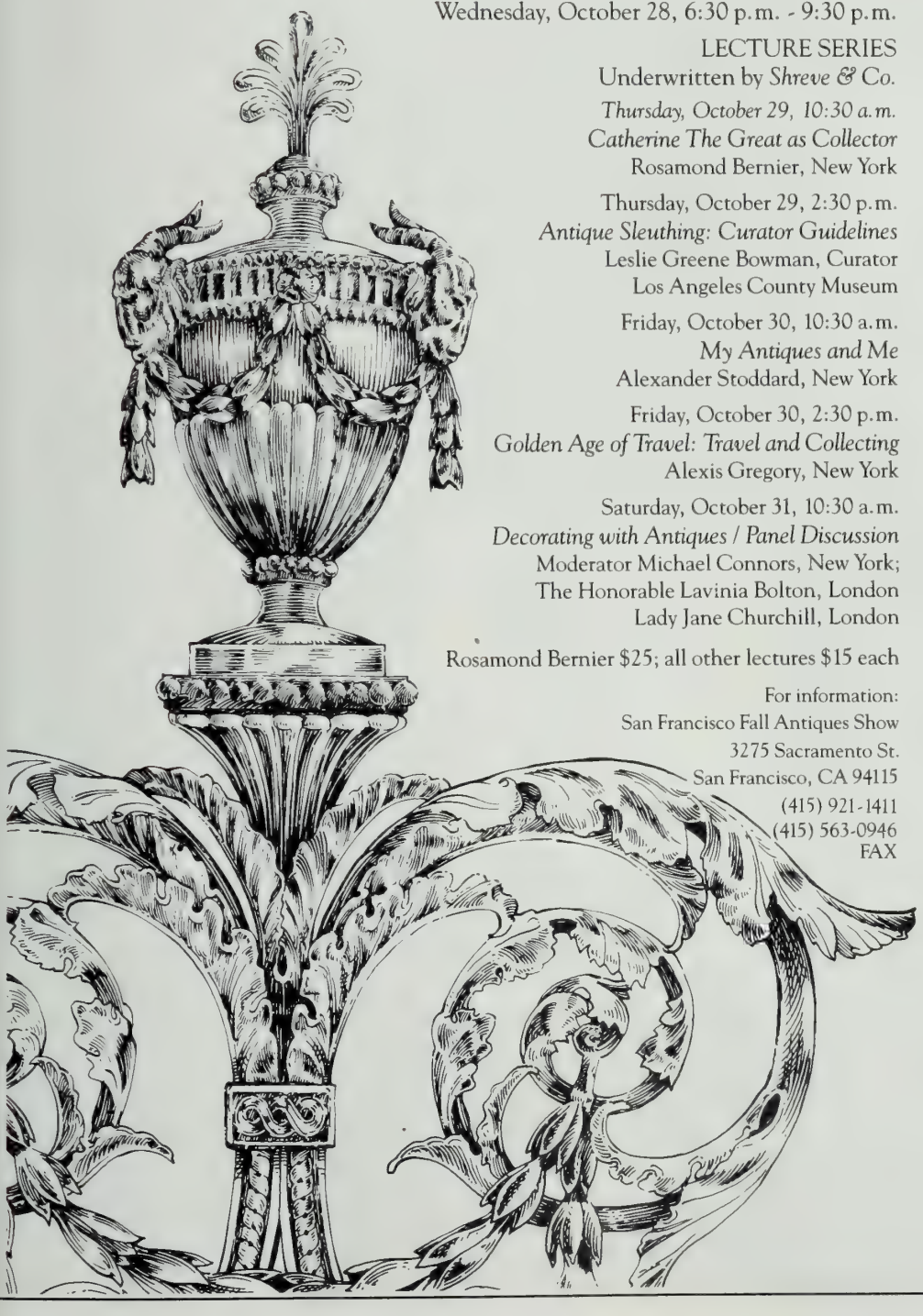
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Leslie Greene Bowman, Curator
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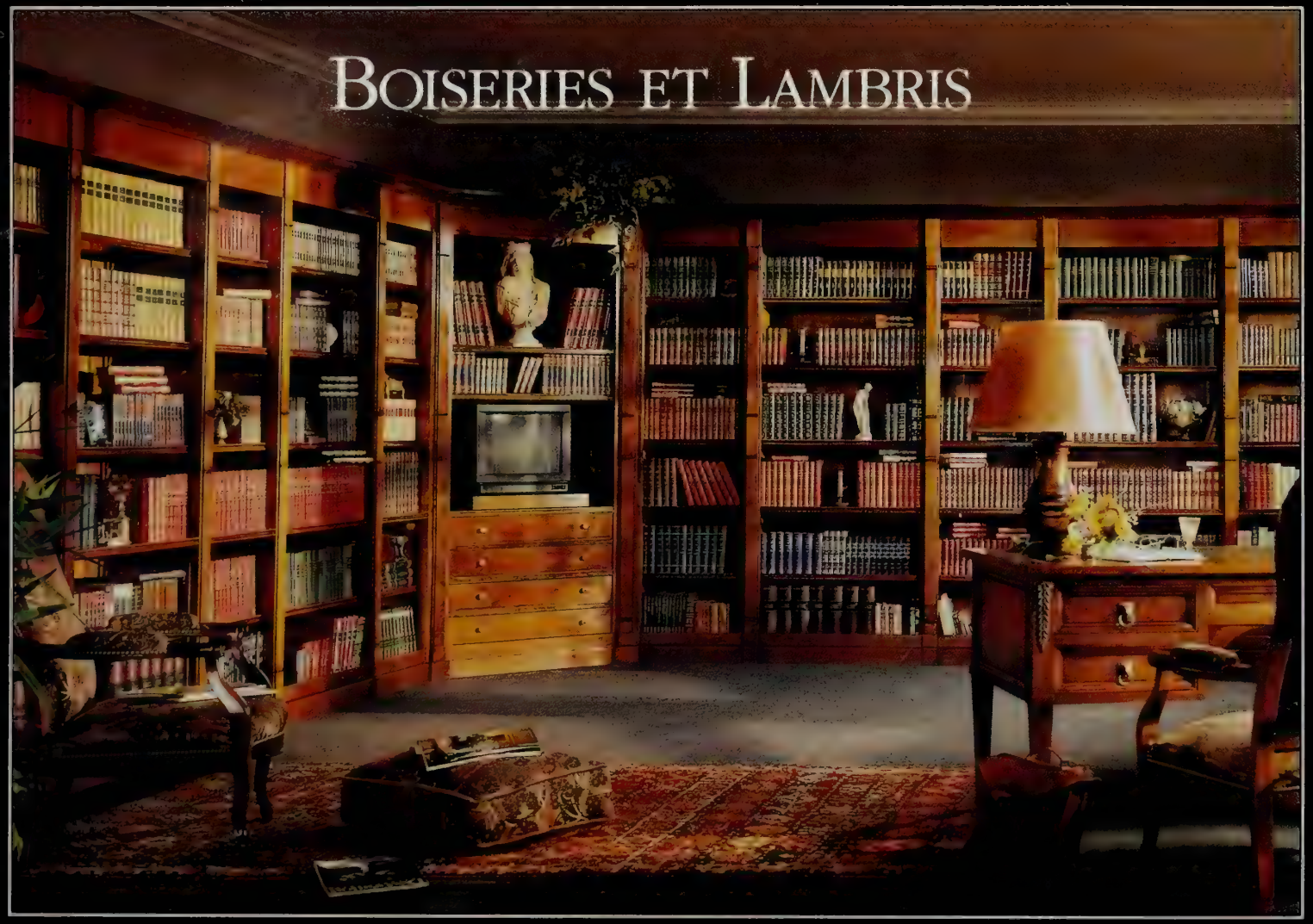
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HISTORIC HOUSES: ANDERS ZORN

The Rustic Country Manor of the Celebrated Swedish Artist

By Hathaway Hardy



STUDIO GRANATH

After emerging from a simple existence as a farm boy in the Swedish town of Mora to become an internationally renowned portraitist, artist Anders Zorn (1860–1920) returned from his travels to build a country residence there. Today, the Zorn Manor is open to the public. LEFT: Zorn augmented his grandfather's farmhouse with adjoining structures. BELOW: A 1915 self-portrait captures Zorn in his studio.





PHOTOGRAPHY MARIE HOLSTEIN

"SEPTEMBER 1907, The Mid-Atlantic. Once again at sea, I can use my time no better than to try to recall my earliest impressions of life and write them down. They have perhaps been decisive for my life's work. One of my first memories is of sitting by the hearthstone crying—the neighbor's sleigh waiting outside to take my mother over Lake Siljan. She was going back down to Uppsala and the brewery to work. Early on, I felt I was her shame; conceived without right and existing on grace. No father it was called, the fruit of a false step. And the blame for this existence was a German brew-

LEFT: Zorn's studio, which occupies a separate building across from the main house, remains as it was when he died. The timber structure, dating to 1290, is one of the oldest in Sweden. A portrait of Johannes van der Stricht was painted by an unknown English artist in 1633.

continued on page 84

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The Rustic Country Manor of the Celebrated Swedish Artist

continued from page 82

master sent off in disgrace to Finland. Only as an adult did I learn that I was born in a cow shed."

Surprisingly, this "illegitimate Swedish farmer," born in 1860, began his diary at the height of an international painting career. At forty-seven, Anders Zorn was a darling of the status-conscious Gilded Age. Artistic talent and personal charm gave him social cachet and made him a fortune. French critic Armand Dayot wrote that "No etcher since the great Dutch master has equalled Zorn in the past interpretation of 'that abyss,' the human countenance." *The New York Times* stated: "It is safe to predict Zorn a long fame." Following his death in 1920, *The American Magazine of Art* eulogized him: "Having God in his soul and the Devil in his fingertips, . . . Zorn is one of the greatest portraitists of recent times."

BELOW: The manor has a number of rusticated elements personalized by Zorn, such as an iron doorknob in the shape of the letter Z.





ABOVE: In the traditional dining room, which features a stenciled and painted ceiling and beams, the artist introduced his own touches with several pieces from his large collection of silver and glass and with furniture that he designed.



ABOVE: Adorned with a medieval chandelier and sculpture and old Scandinavian textiles, the reading corner of the main hall was a favorite gathering area for the Zorns' visitors, who ranged from farmers to princes. The rug is from Eastern Turkistan.

Anders Zorn entered the houses of European royalty and American industrial barons as an intimate. Unlike Sargent, de Laszlo, Annigoni and other contemporaries, Zorn did not alienate patrons by challenging their possible moral and ethical lassitude. Instead, he assiduously emulated the powerful and collected the trappings of the elite. His work illuminated the glittering façade of the haut monde in the same way his portrait of Isabella Stewart Gardner captured his friend and patron in a joyously uncritical representation of epicurean life.

Zorn's journals, however, reveal observations vivid with critical accuracy and provide the emotional poignancy missing in his portraits. About his first important commission from the English aristocracy Zorn wrote, "The earl of Jersey persuaded me to . . . come to Middleton Park and paint his daughter. It was hunt season, and not a word passed during two weeks about anything other than horses and hounds except one on fishing in Norway. One learned what a completely superfluous item the artist is to humanity . . . at least this sort of humanity."

Indeed, it was his keen insight and budding talent that gave Zorn his release from the farm. "I learned to help out my grandparents, a God-fearing, upright and strictly moral people under whose protection I grew up, to

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The Rustic Country Manor of the Celebrated Swedish Artist
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take the sheep to the woods, to bring home fir boughs to strew under the cows, to help Grandpa in the smithy, to sew, to knit. But in the evenings I could borrow Grandpa's knife and carve a horse. At first only stiff-legged but with time bent-legged in a gallop. Sometimes I got to borrow his carpenter's pencil to draw horses and old men on letters from my mother—the only paper we had." Zorn's father arranged a place for him in the provincial grammar school, and soon he was admitted on merit to Stockholm's Royal Academy of Arts, grudgingly financed by the Zorn family in Germany after Zorn's father died.

Art school and the bourgeois German colony exposed Zorn to class differences and, more important, class privileges. In a letter to his mother he pleads for more support: "Mrs. Blomstedt, the landlady, advises me to always wear nice clothes when I socialize with good society, and that is what I must do if I hope for help." Giving watercolor lessons and selling sketches barely supplemented Zorn's stipend. There was never enough money to buy "gloves and dancing lessons with my better-off classmates." As a result, the period ignited a lifelong identity crisis.

Nervous exhaustion, depression and recurrent illness alternating with boundless energy and optimism characterized most of Zorn's private life. While struggling as a young artist in London, he complained, "Here you could paint like God the Father and still starve to death." Fear of falling from grace and returning to the poverty of his youth spawned a restlessness that launched Zorn on a lifetime of "searching for interesting types." From her honeymoon in 1885, his wife, Emma, wrote her parents, "Evening, Nagy-Enyed. Mama must wonder what sort of name it can be heading this letter, and that is not surprising. I had never heard the name before we decided to stop here on the way to Constantinople. From Baedeker's somewhat airy information Anders has assumed that there must be things to paint here."

Zorn had wanted to break through as an artist on the conventional plane of the travel illustrator. Although he rebelled against the academy's teachings, his watercolors were admired by the ruling class, even the constitutional monarch. Oscar II of Sweden, who



ABOVE: The artist's bedroom, an intimate rust-colored space with a pine ceiling, is furnished with local textiles and late-18th-century painted Swedish chairs. In the dressing room beyond, the walls are covered in a fabric made of seaweed from Tunisia.



RIGHT: In 1887 Zorn painted *Cadiz* for his wife, Emma, to illustrate the place where he had his first artistic success in the early 1880s. The depiction reflects his disappointment that the "previously flowering city was now like an empty specter," he wrote.

Zorn's manor evolved from his grandfather's farmhouse.

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Anders Zorn
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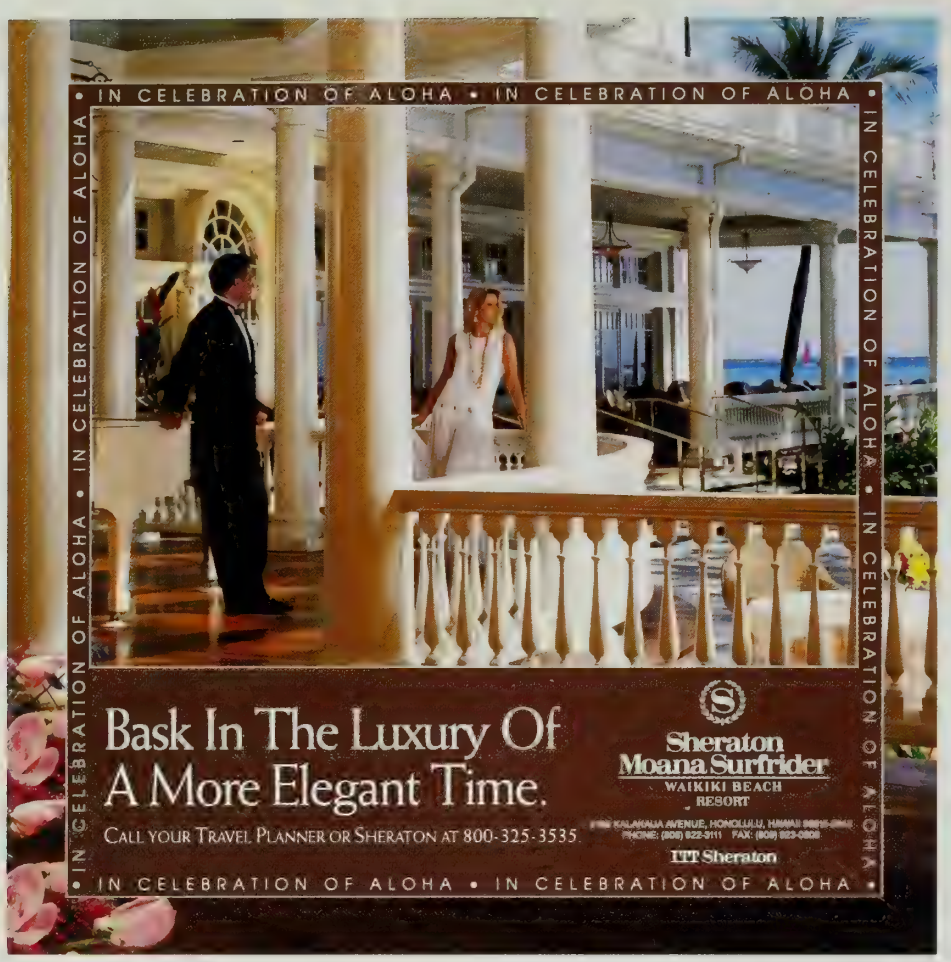
had become aware of Zorn's work in the academy, commissioned him to do a painting in Algiers and later a portrait of himself.

In the first blush of Zorn's professional recognition, his appetite for work and contacts sent him shuttling around Europe. It was typical that while painting the diplomatic corps in London—including his first American, diplomat John Hay—the artist would hurry off to Madrid following the cabled instructions from the Swedish minister, "Come immediately, several ladies of the aristocracy want portraits." On his passage Zorn painted his cabin-mate, an ordinary businessman; in Spain he painted princesses. "The duchess of Alba was portrayed in green velvet in her father's winter garden. The duchess of Ossuna, born Princess Salm Salm, I painted in the Ossuna Palace with its masses of family portraits by Goya. She was a charming woman who came to her sittings with an armful of cigarettes; I saw her sometimes through the smoke."

Portraits and their higher fees dominated Zorn's production, but success worked a psychological change on the farm boy. In Paris, "an ordinary society woman" asked whether she "might see a little more of her girls on the picture and couldn't I take it on the vertical like the form of her bedroom wall! Furious, I asked her who she thought I was and didn't she know there was a photographer on the corner that might suit her better and not to bother an artist. With that I threw my paint box in the corner so the colors went up in smoke. Scared and teary she left me alone. Any sort of trash is good enough for such cat-

Childless, the Zorns left most of their estate to the Swedish state.

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The Rustic Country Manor of the Celebrated Swedish Artist
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tle. I'll give them a couple of hours and that's it. But the picture became what many felt was my best aquarelle portrait at the world exhibition." Emma Zorn, the business arm of the family, repeatedly congratulated clients for their brilliance in infuriating Anders, noticing that they could get "a much superior painting out of him."

During the 1893 World's Columbian Exposition in Chicago, Zorn was visited by "a lady in black who came into my rooms," he wrote. "She stopped before my *Omnibus*, turned to me and pointed at the picture. 'I would like this picture, may I purchase it?' Yes, I answered. 'Who is Zorn?' I. 'Oh, you, I feel that we will soon be either enemies or forever very, very good friends. Come to me for tea this afternoon.' " The woman was Isabella Stewart Gardner, described by Bernard Berenson as "a pre-cinema star." She bought *Omnibus*, which depicted a woman riding a bus in Paris. She had recently purchased a portrait by Manet of his mother.

The Zorns spent the autumn of 1894 in Venice with the Gardners at the Palazzo Barbaro. Zorn's introduction into American society brought him his richest commissions and closest friends, among them Charles Deering in Evanston, the Potter Palmers of Chicago and Stanford White of New York. Suddenly, commissions flooded Zorn's morning mail; there were even requests from three United States presidents. President Taft was "a bad sitter, too tired from this business with T. Roosevelt." Grover Cleveland "was for a politician extraordinarily interested in art." As for Roosevelt, Zorn felt he had been privileged to look deeply into an otherwise impenetrable man.

In Sweden, Zorn was the subject of news features not only in the art section but on the society pages, and his continual foreign visits made headlines. When the Zorns moved back to Mora, the artist's natal village, in 1896, it was a newspaper sensation. The native son was bringing grandeur and the big world home. There, casting himself as an enlightened squire in his country residence, Zorn fabricated for himself the past he never had.

His manor evolved from his grandfather's farmhouse, which he enlarged by adding romantic ells and fantastic gables. The interiors bulged with impressive displays of silver, tapestries, cabinetwork, art and statuary. Princes, politicians and artists—known and unknown—constantly streamed to "Zorn's Farm." Finally, the Mora farmer no longer seemed plagued by his sensitivity to class differences. Zorn became himself a patron, sponsoring craft schools and young artists. Childless, the Zorns left most of their estate, along with an enormous art collection, to the Swedish state. Today it forms the heart of the Zorn Foundation.

From his return to Mora until his death, Zorn painted, among other things, a series of peasant scenes and nudes. "This winter I got to reexperience a childhood memory by painting Christmas Eve in the Mora church with the folk costumes of my youth at just the moment 'The Blessed Virgin' is sung. A bit of dawn begins contrasting against the weak candlelight in the church porch. Outside, the torches on every sleigh sparkle embers over the fields. In the darkness east of Siljan rows of sparks travel north toward the church. On a cold Christmas night, inside is all the world's splendor—a dripping tallow candle—baby cries—white fur and sweaters."

Shortly after his death at age sixty, Zorn's work suffered an unpopular period. One obituary noted that he was "a realist painter at the time of the birth of the abstract; an illusionist when the avant-garde chose to deny the illusionistic tradition." Anders Zorn's allegiance to a waning era may have been heroic gratitude or the consequence of the artist's effort to perpetuate his fame. But in either case, his importance lies not in his politics but in his perception as a chronicler of a certain class celebrating its last hurrah. □

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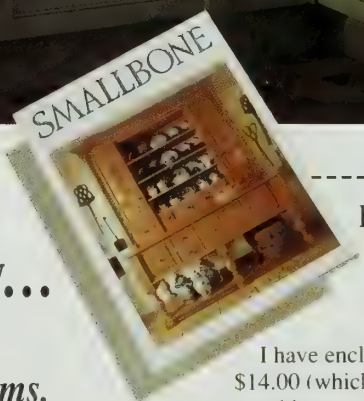
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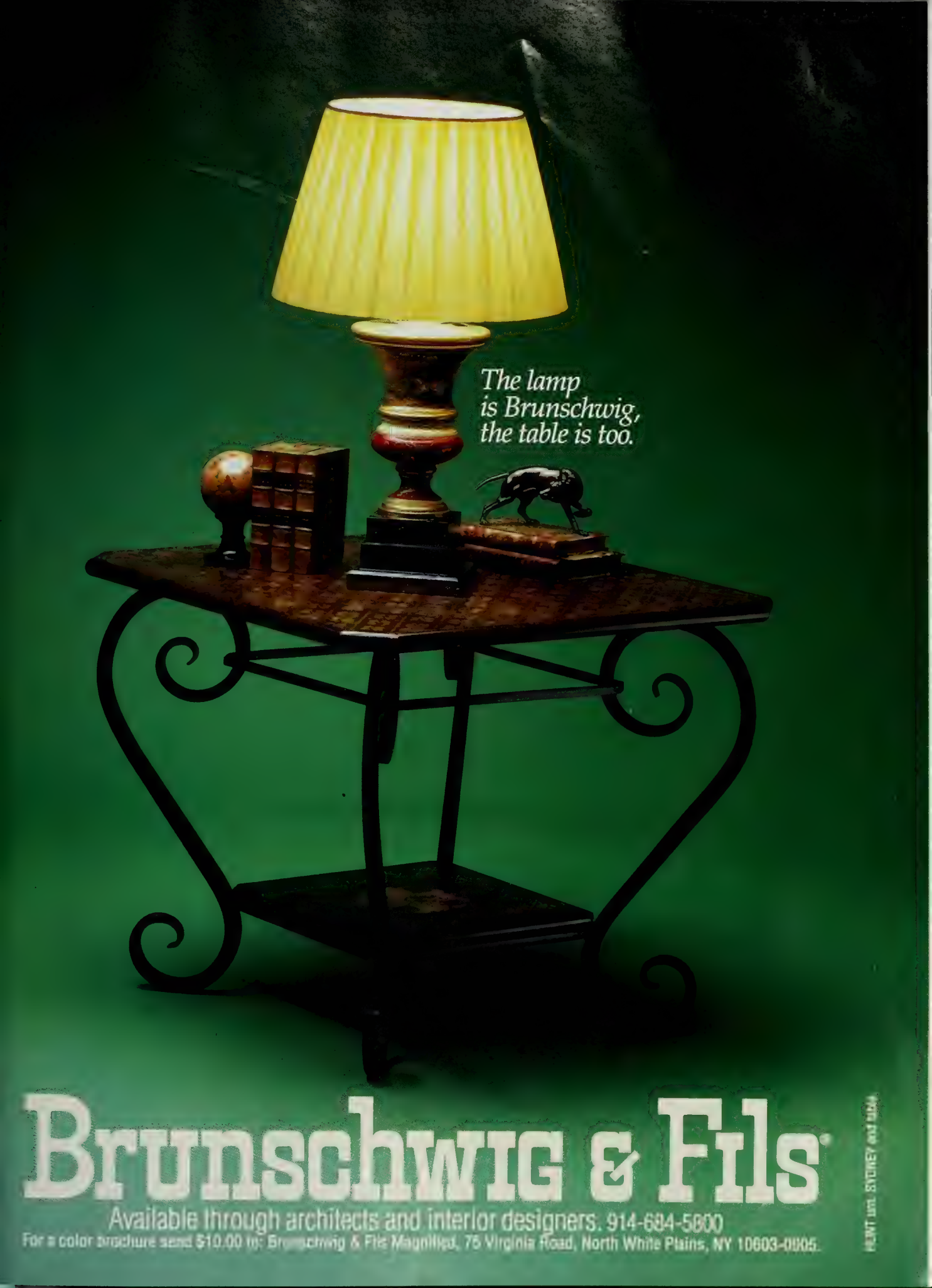
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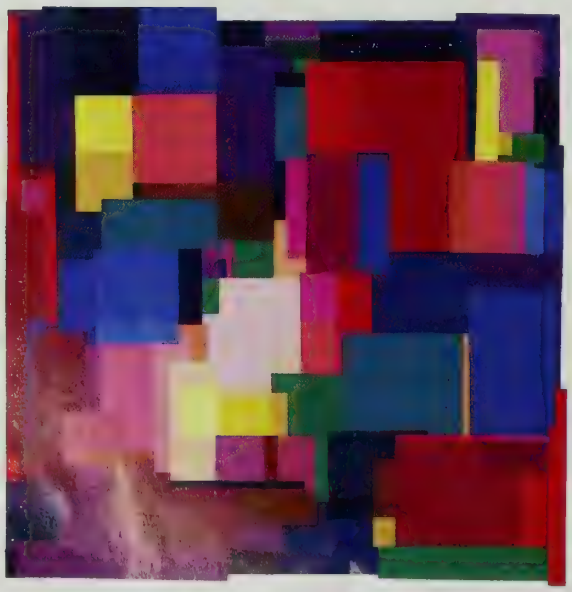


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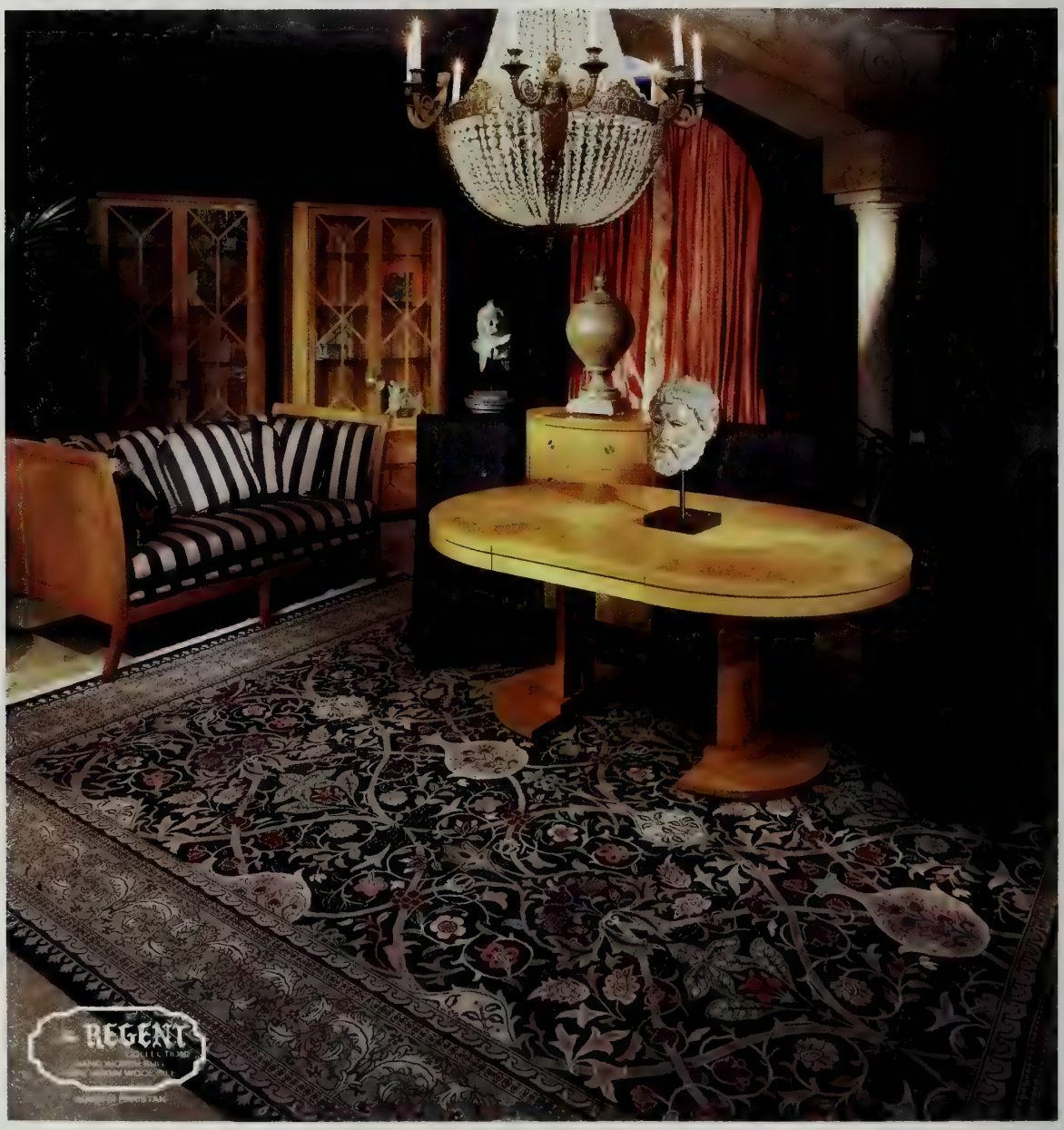
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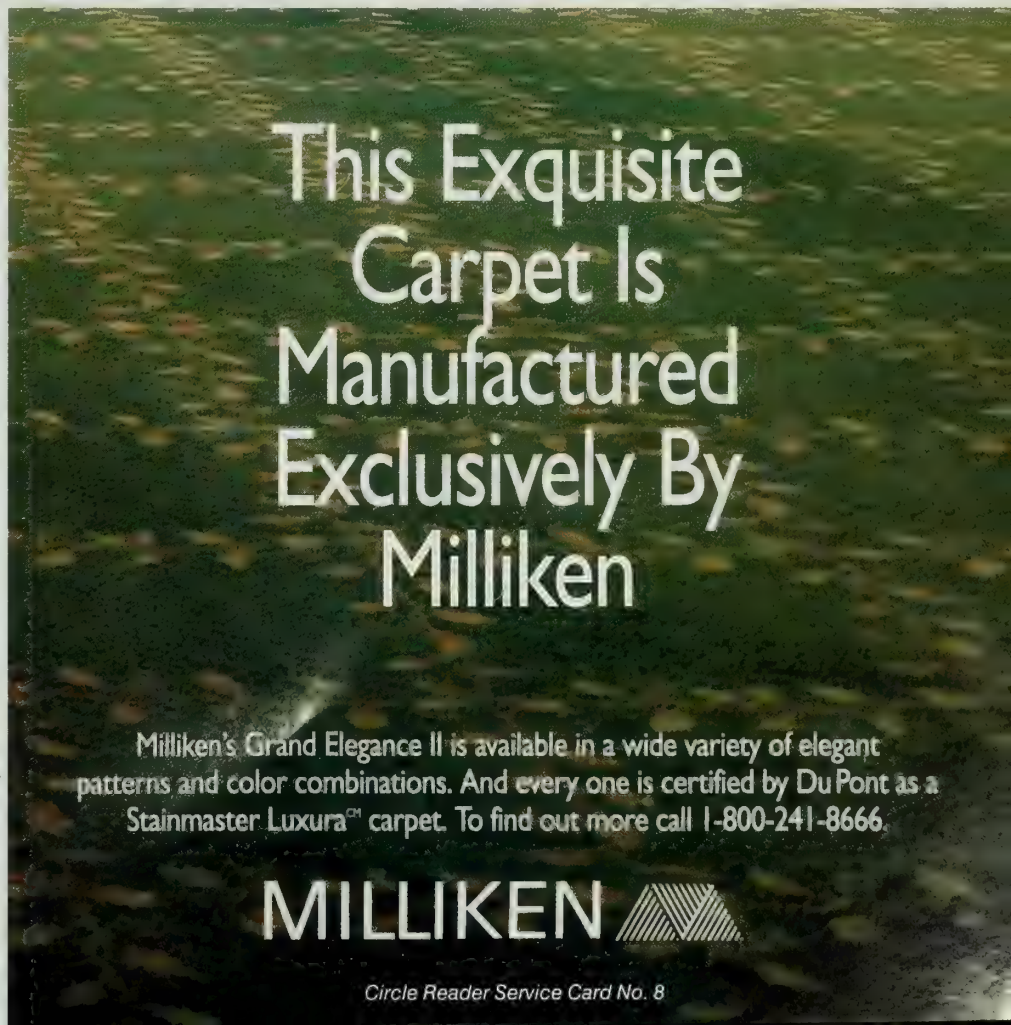
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BRENDAN GILL: CAFE NICHOLSON

Revisiting a Legendary Manhattan Establishment

MANY NEW YORKERS maintain that the most seductively romantic restaurant in the city is a confection of Spanish tiles, Victorian marble statuary and burnished oak parquetry that is located in a grottolike cul-de-sac off East Fifty-eighth Street in the shadow of the Queensboro Bridge. It is called Cafe Nicholson, and once upon a time it was the high-roofed, skylit studio of the celebrated American sculptor Jo Davidson. The building was purchased from Davidson forty years ago by the artist-designer Johnny Nicholson, a man who has spent his life doing whatever he pleases. In recent years this independence of spirit has included the practice—outrageous in business terms—of closing his restaurant for weeks and months at a time. Johnny's whimsical arbitrariness has long tested the patience of his patrons; seeking to make a reservation, they will learn to their dismay that Johnny is visiting friends in Bali or some other remote corner of the world and will be glad to accommodate them at the café when it reopens at an unspecified future date. Fortunately, the latest word from Johnny is that, without surrendering his cherished wanderlust, he has turned over a





PHOTOGRAPHY ALEC MARSHALL



Since 1952, when it was moved to the former studio of American sculptor Jo Davidson, John Nicholson's café has been a favorite gathering place of performers, writers and artists. ABOVE RIGHT: The unassuming entrance to Cafe Nicholson, located at 323 East 58th Street.

ABOVE: Tiles from Seville and a gilt pier glass complement *Love Blinded by Cupid* by Donato Barcaglia in the main dining room. RIGHT: Natural light filters through the room's shoji-screened dropped ceiling. A table of plants and flowers surrounding an egg-filled silver epergne is beneath a Tiffany's hanging lamp.

continued on page 116

As I See It #7 in a series
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Revisiting a Legendary Manhattan Establishment
continued from page 114

new leaf in regard to the restaurant's accessibility; at the urging of an ambitious and energetic young chef—a Chicagoan named Philip Sleep—beginning in September the restaurant will be open six days a week, for both lunch and dinner.

Johnny may be said to have been a restaurateur from the cradle. He was born in 1916 in St. Louis, where his father was the proprietor of a restaurant called the Cafe Lafayette, facing Lafayette Park. His father, a Romanian, had been born in Albania when that country was part of the Ottoman Empire. Immigrating to the United States at the time of the St. Louis Exposition, he was informed on passing through Ellis Island that his name, Nicola Bulicha, was too difficult to pronounce in English; henceforth, he should make his first name serve as a last name as well, and so he became Nick Nicholas, from which Johnny derived his patronymic. By his own account a rebellious child, Johnny manifested his independence at a tender age by an almost total rejection of formal schooling and by establishing in his teens a highly unorthodox design studio in St. Louis. At twenty-four he was ready to come East and settle permanently in New York, where he found work at Macy's and Lord & Taylor. He was given the opportunity at Lord & Taylor to design window displays that reflected his knack for putting together unexpected combinations of antique objects—unfashionable "junk" furniture, much of which he had picked up on the Bowery or along Third Avenue. Dorothy Shaver, the president of Lord & Taylor, was delighted with his windows; she decreed that the old look that Johnny had created was to be promoted in the store's advertising as "The New American Look." Overnight, Victorian birdcages, brass student lamps and other hitherto disdained objects became the height of chic.

In 1944 Johnny opened an antiques shop on East Fifty-eighth Street, which served young fashion photographers like Richard Avedon and Karl Bissinger as a source of amusing background props for the models they were engaged in depicting for *Harper's Bazaar* and *Vogue*. Johnny soon found it every bit as profitable to rent out antiques as to sell them. Behind his shop was room for a little garden. Johnny decided to open a café there, serving coffee and buns, but a friend of his, Edna Lewis, persuaded him to go a step further and turn his shop into a true restaurant, of which she would be the chef. Ever the chance taker, Johnny said, "Why not?" and so Cafe Nicholson came into existence, furnished with a then wholly novel mélange of marble-topped tables, bentwood chairs, black-walnut Gothic-style paneling and a sideboard on which a pyramid of gleaming white fresh eggs was balanced by an equally substantial pyramid of fresh lemons. Always present was a talkative, unmelodious parrot named Lolita, who greeted everyone with a cheery, "Hello! Hello!" Necessity was indeed the mother of several of Johnny's pioneering culinary inventions, such as a limited menu (he and Edna had only a makeshift stove on which to prepare meals), a fixed price and, since he had no liquor license, a requirement that patrons bring along their own wine. Such is the nature of fashion that the inescapable nuisance of brown-bagging became, for a time, the "in" thing to do.

W. H. Auden commanded Johnny, "*Never* have music here!"

The café achieved immediate success. Often to be seen there were Johnny's friends from the world of writers, artists, photographers and magazine editors, among them Tennessee Williams, William Faulkner, W. H. Auden (who fiercely commanded Johnny, "*Never* have music here!"); the actress Ruth Draper; the singer Paul Robeson; the architect Frederick Kiesler; and the artists Dalí, de Kooning, Max Ernst and Charles Addams. In 1952 the owner of the building—"He was a perfect landlord," Johnny says, "except for the fact that he would never give me a lease"—sold it to a developer, who made plans to tear the building down and erect a large apartment house in its place. Johnny learned that Jo Davidson was eager to sell his studio building at 323 East Fifty-eighth Street. (Davidson had gone to Jerusalem to work on a lengthy project.) Hastily passing the cup among such wealthy friends as Mrs. Murray Crane and Alfonso Ossorio, Johnny borrowed enough money for a down payment on the property and set about transforming it into a restaurant. The studio had been designed for Davidson by his friend Ely Jacques Kahn, one of the leading architects of the day, and Johnny had only to install suitable cooking equipment and air-conditioning before moving his gorgeous clutter of antique furnishings—and, of course, Lolita—into the new quarters.

Just at that moment, another risk-taking opportunity arose. Thanks to the death in old age of Augustus Van Horne Stuyvesant, the last direct descendant of Peter Stuyvesant, a carriage house and stable belonging to the family and located on East Fifty-seventh Street became available for rent. Johnny saw it as an ideal location for a restaurant, as he had been unable to obtain a liquor license at the Fifty-eighth Street address, and instantly packed up his gear (including a plainly bewildered Lolita) and moved them for a second time. It was during his stay at the carriage house that Johnny pioneered another restaurant "first." He purchased a Silver Cloud Rolls-Royce limousine that had belonged to the recently deceased millionaire steel magnate Myron C. Taylor and provided a free-of-charge

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Cafe Nicholson
continued from page 116

chauffeur service to any destination within sixty blocks of the café. During the same period, in an experiment having nothing to do with the restaurant, Johnny designed the sets and costumes for a movie version of Genet's *The Balcony*. He recollects that the movie received but a single favorable review, and that one was written by an old friend.

Cafe Nicholson remained on Fifty-seventh Street until 1967, when Johnny returned at last to where he had always wished most to be, in the exotic, candlelit cavern of the Davidson studio. The nonpareil of realist sculptors, Davidson was famous for executing accurate likenesses of such prominent public figures as Einstein, Eisenhower, Lindbergh and Franklin Delano Roosevelt. Entering the café, one perceives at once that Johnny's aesthetic preference lies elsewhere: Occupying a conspicuous spot among the dining tables is a life-size white-marble figure of a naked nymph, bearing on her shoulder an infant who is playfully attempting to shield the nymph's eyes. Johnny bought the statue at an auction long ago, and only later learned that it had been carved by the Italian sculptor Donato Barcaglia, that its proper title was *Love Blinded by Cupid* and that it had been exhibited in the Italian pavilion at the Philadelphia Centennial Exposition of 1876. Johnny has bequeathed the nymph to the Philadelphia Museum of Art. "How can this not be a romantic place when Cupid is our household god?" Johnny asks. "We're able to seat only thirty or so people at a time, but last February over four hundred people called, hoping to make reservations for St. Valentine's Day. A lot of our customers are young folk, especially young folk working in the theater. Daniel Day-Lewis had dinner here last night, and the night before that we had Danny Glover. Still, the old folk keep coming round as well. Sometimes they inquire about Lolita, and I have to break the news to them that she died at thirty-five. Only Cupid is immortal." □

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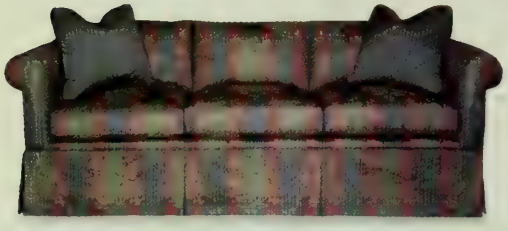
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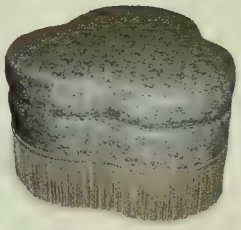
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Period Impression on the Ile St.-Louis

A Designer's Paris Apartment Recalls Louis XVI Style

INTERIOR DESIGN BY DIANE BURN
TEXT BY LOUIS INTURRISI
PHOTOGRAPHY BY MARINA FAUST

"The fabrics I chose reminded me of the texture of Paris—strong and stately."

"The whole feel of the island is magic. It's part of Paris and yet it isn't," says Diane Burn (above) of the Ile St.-Louis, where she designed an apartment for herself in an 18th-century building overlooking the Seine.

BELOW: "I always have a vision that I expand upon," Burn explains. "In this case it was the view." The dome of the Panthéon rises in the distance. OPPOSITE: A console holds a giltwood putto in the living area.

WHEN DESIGNER Diane Burn was thirteen, she walked into "the one house in Salt Lake City that was different" and knew that she belonged there. Though it was only the estate of her boyfriend's parents, Burn felt as if she had "fallen down the rabbit hole or stepped into Oz," she recalls. "I already felt I had been born into the wrong century, that I should have been part of the eighteenth century instead, and there, all around me, were the things I loved—Louis XVI furniture, damask draperies, boiseries, even an orangery."

Burn never lost the excitement of that moment, and she has been redefining it ever since in the half-dozen romantic and fantastical eighteenth-century environments she has designed in Europe and America, from a ruined *castellino* in Tuscany (see *Architectural Digest*, April 1989) to a Mediterranean/Spanish Colonial Revival house in Los Angeles (see *Architectural Digest*, May 1991). Only recently, however, did she have the opportunity to design the real thing—an eighteenth-century apartment on the Ile St.-Louis in Par

"I've always been fascinated with



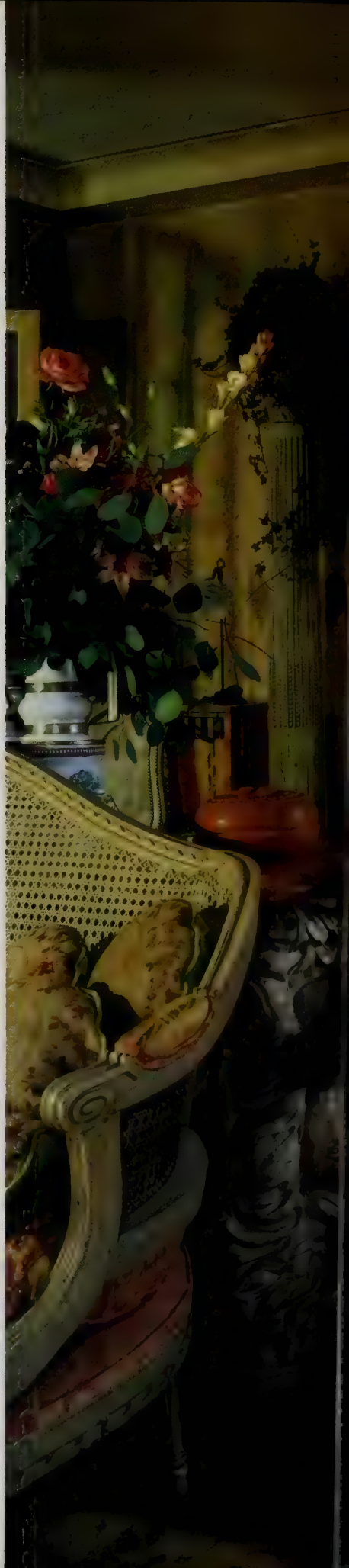




Muted wall hangings by Burn's longtime collaborator Karin Linder [illegible]-stone detailing by Michaela Villanova Ratazzi [illegible] the living area with a romantic 18th-century [illegible]. The space was designed to be intimate, but [illegible] a lot of strength, too," notes Burn. Over the fireplace is a Louis XV–style giltwood trumeau.







ABOVE: Carved putti support a console separating the living and dining areas. A 19th-century French *chocolatière*, a porcelain pot for making and serving hot chocolate, contains flowers. RIGHT: The dining table can be expanded to seat ten. Burn covered the Venetian chairs in linen damask. Ivy plants sit atop the carved columns.

France," explains Burn. So moving to Paris was the fulfillment of a dream for the designer, who is known for her gossamer fabrics, her use of lace and antique linens, and her delicate, faded wall murals. But she soon discovered that her signature designs would have to be reevaluated.

"I hadn't counted on Paris and the view being so strong," says Burn. "Usually I don't tie myself down to views. I prefer to create something inside that doesn't depend on the view outside and to make that atmospheric in itself. But in this case I just couldn't ignore it. From the living room is a vista of the Seine with the *bateaux-mouches* gliding by and the dome of the Panthéon in the distance."

The apartment presented other challenges as well. "It was one of the first spaces I'd ever worked on that didn't have something to begin with," says Burn. "Usually there are high ceilings or some other element to inspire me, but there was nothing structurally special, nothing charming about the apartment. It was dark and confining, and it had a tiny kitchen and low ceilings. I could see that none of it was going to work on its own. I had to make every square inch of it work myself, and that was difficult because my passion is structural design—opening things up, finding new sources of light."

Since the apartment's only real appeal was the view, Burn decided "to go more for splendor than for intimacy," she says. "And I thought the way to do that was with fabrics as well as painted finishes. It's very unlike me to use strong fabrics—and I'd never used them before on walls and ceilings—but my usual laces and linens didn't seem to work. I needed more power. Europe has so much texture; the fabrics I chose reminded me of the texture of Paris—strong and stately, elegant and refined—and that's how I think they worked to bring the outside and the inside together."





ABOVE: Plaid fabric was used to make an alcove in the kitchen. The armoire is French. "I wanted the idea of a country kitchen in Paris," Burn says. RIGHT AND COVER: The *lit à la polonaise* in the master bedroom was draped by tapissier Christian Dufour, who helped Burn find fabrics for the apartment. "It's my interpretation of a Louis XVI room," she says.

Another reason the designer experimented with fabrics in the apartment is what she calls the "special luminosity" of the city. "I love the quality of light in Paris at night," she says. "The light is perfection—it changes the texture and surface of things. The fabrics softened even more and took on a kind of radiance."

The result is what Burn describes as "a nighttime apartment"—rich in candlelight, with flickering table lamps and a gl[illegible]. "Candles are always a part o[illegible]paces," she says. "At night in [illegible]ing room, it's magical when the [illegible] hits the damask. There's a [illegible]sly varied light show on the c[illegible]m the reflected lights of the *bateaux-mouches* on the river."

The designer began by having her longtime associate Karin Linder come to Paris and design her hallmark wall murals and ceiling glazes. Then she contacted an old friend, collector Lillian Williams, in Provence, to see what period pieces she had. "It was Lillian who put me in touch with Christian Dufour, a tapissier whom I came to call *mon génie* because he really was a genius," Burn explains. "He wore a black beret and was just what I expected a Parisian tapissier to be—knowledgeable and charming. And he knew everything about the eigh-

continued on page 218



FRANK LLOYD WRIGHT may not have been aware that the Prairie School houses he designed in the suburbs of Chicago at the turn of the century introduced a Japanese aesthetic to the Midwest. According to architectural historian Peter Blake, "Wright ferociously denied, his whole life, that Japanese architecture had any influence in his buildings whatsoever." Yet the flowing open spaces and strong horizontality of Wright's residences established a new relationship between houses and nature, one that was distinctly Japanese in character.

Designer Charles Jacobsen is a dif-



ROB I. ANG





"I wanted to produce a serene and ambiguous space that veiled the distance between inside and out," says Charles Jacobsen (above left), who employed Japanese architectural elements for a residence he designed outside Chicago.

LEFT: The front doors are modeled after 19th-century gates and are the only nonsliding doors in the house. "Stone, paper, plaster and bush clover blinds—*sudare*—establish the materials for the rest of the residence," Jacobsen notes. THESE PAGES: "The whole house is a meditation on movement," he says. Beyond the entrance hall is the living room, which features a set of mid-19th-century Chinese calligraphic scrolls. Floor mat is an antique *ajiro*.



Midwestern Zen

A 1950s House on Chicago's North Shore Becomes an Essay in Japanese Design Principles

ARCHITECTURE BY FUNG CHIN, AIA
INTERIOR DESIGN BY CHARLES JACOBSEN
TEXT BY JUDITH NEISSER
PHOTOGRAPHY BY DAVID GLOMB



"The living room's light-targeted objects—two 19th-century Japanese *andon*—encourage strolling, as in a garden," explains Jacobsen. Simple furnishings include an antique lacquered kimono *tansu*, rear. On top of the 19th-century bamboo round table, foreground, is an antique Chinese sang-de-boeuf incense burner.



ABOVE: True to the Japanese spirit, a garden, designed by Jerome Skuba and Joyce Stevenson, adjoins the house. Wisteria and ferns stand out against the fence constructed by Skuba. "The shades provide intimacy," Jacobsen says.



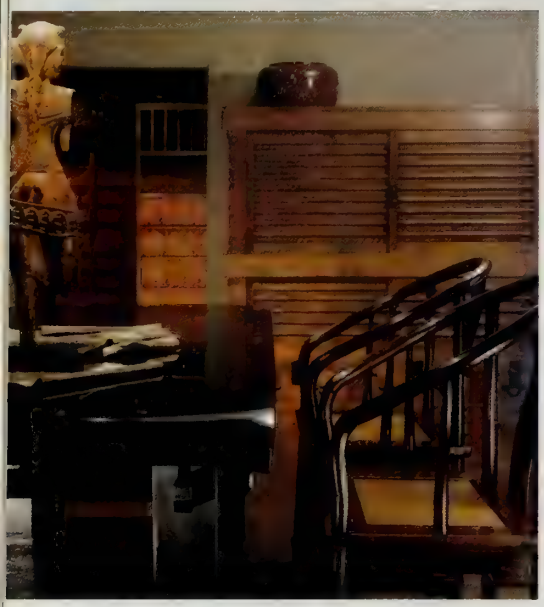
ABOVE: "The *sudare* with hooks and tassels in the master bedroom blur the distinction between inside and outside," explains Jacobsen, "and enhance the quality of light that enters the room." Sliding doors give additional privacy.

To continue the interior to the outdoors, sliding doors open onto Zen-like gardens.

ferent story. "When I began traveling in Japan in 1984," he says, "there was, unconsciously, an awakening of my preferred architectural style after I saw traditional Japanese houses." A residence Jacobsen transformed for a couple on Chicago's North Shore reveals the extent of that experience. "From the beginning, the clients and I knew where this would end: in a revision of all the living spaces toward calm and spare interiors," he explains. "There was to be a use throughout of authentic Japanese architectural elements—mainly reed and wooden doors—indoor and outdoor shades and floor mats. These, along with appropriate flooring, walls and lighting, would provide the background for the few Chinese and Japanese objects in the rooms."

"It was the most ordinary ranch house you've ever seen," the wife says of the 1950s structure. "The brick exterior was painted an icy gray and seemed to float above the ground. Scrawny columns overran the house both inside and out." But perhaps the most glaring eyesore was the front entrance: a long, narrow covered walkway that was contained on one side by a brick wall and on the other by columns supporting an asphalt-shingled roof over a wavy plywood soffit. The front door opened directly into the living room. "The house epitomized the fifties idea of 'Let's do it quick and sling it in here,' " the wife comments. "Things were organically shaped, but the materials were seldom organic. I wanted to get back to something substantial."

One of the owners' primary remodeling priorities was to enlarge the house. Their wish list included



an entrance hall, a library and an additional bath. Composed of three bedrooms, two baths, a kitchen, a living room and a dining room, "the house was too small for us," says the husband. "We didn't have any place to put our books."

To help with the redesign, the couple hired architect Fung Chin, who outlined the basic plan. The covered walkway became a generous entrance hall opening on one side onto the new library wing, which has an adjoining bath complete with a Japanese-style soaking tub. Jacobsen admits that he had little to do with this part of the renovation. But the husband points out, "Charles was the master designer of the entire project—with my wife's very active participation. They energized each other and got on a roll."

The interior presented such challenges as banal baths with porcelain sinks on spindly chrome legs and closets fronted by cheap plywood doors. To deal with the living room ceiling, which was "flimsy and much too busy," says the wife, Chin camouflaged a succession of small roof beams and fiberboard panels with plaster. He also made collar beams into box beams with projectile edges that "promote a sense of extending space," Jacobsen says. A variation of the box beam also marks the tops of doorways that lead from the entrance hall to the house's other pub-

ABOVE AND BELOW: Bordered by *yoshido*—summer replacements for shoji screens—the dining room has a feeling of mystery. "The sliding doors distort the exterior views," says Jacobsen. Next to the doorway leading to the meditation room is a 19th-century *tansu*; a 19th-century hibachi rests on top. Qing Dynasty blackwood armchairs surround a black-stained mahogany table; a 19th-century *mizugame*, used for fermenting sake, dominates the space. On the table is a polychrome wood sculpture from India.



lic spaces, "for the sake of continuity."

In its original state, the bedroom wing was charmless and snug. By replacing walls and doors with *yoshido*, antique Japanese reed sliding doors, Jacobsen created an area with an appealing vista of sparse, meditative rooms. "We wanted to achieve an open feeling," says the designer, "an enfilade of rooms opening up to each other."

To continue the interior spaces to the outdoors, sliding doors open onto Zen-like gardens, which were designed and planted by landscape architect Jerome Skuba, who occasionally does work at the Japanese gardens at the Chicago Botanical Gardens, and Joyce Stevenson.

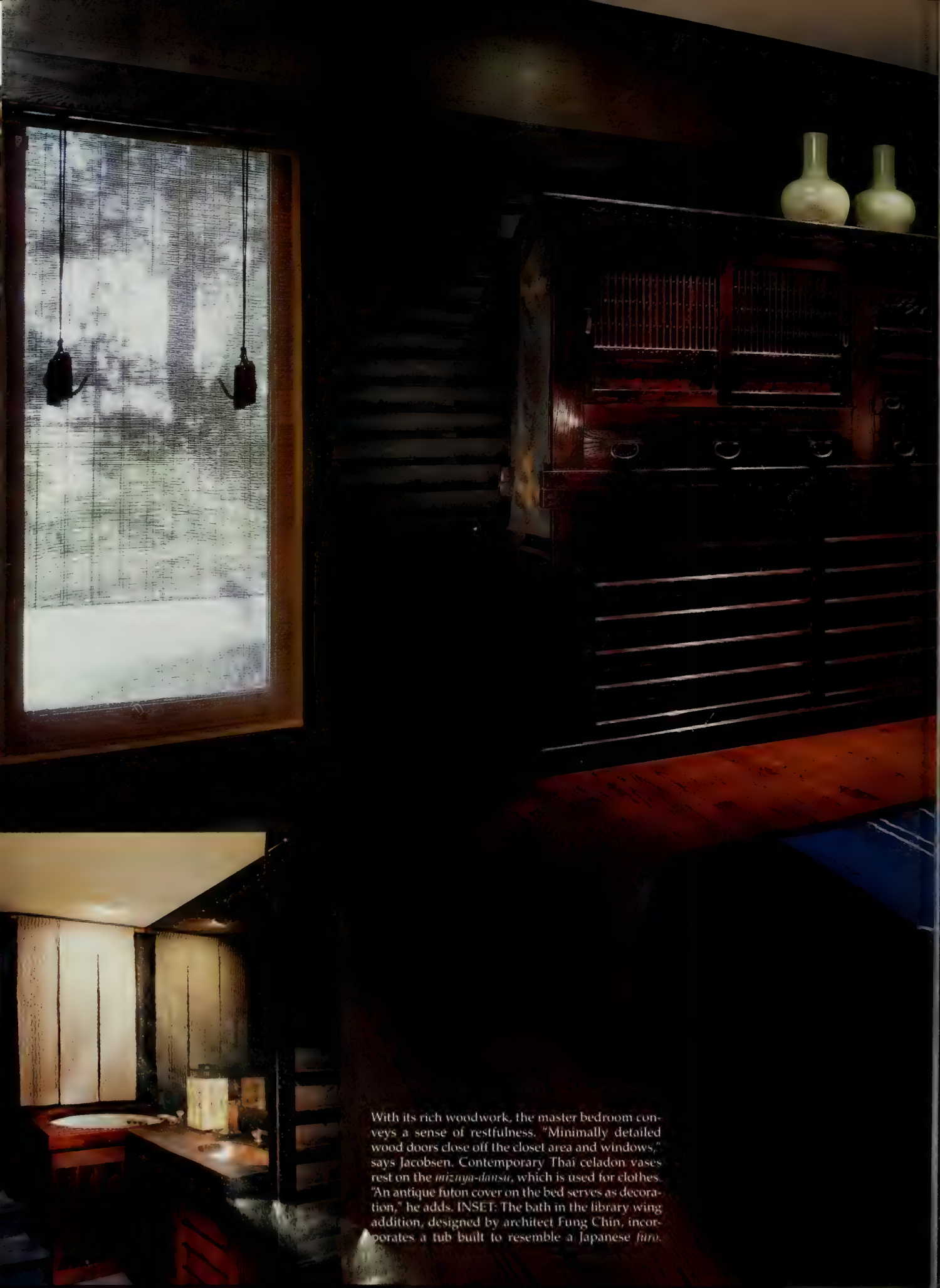
The renovated front façade is now covered with an ocher-colored plaster surface framed in dark wood. A pair of nineteenth-century Japanese compound gates make up the front door. Above it are rolled-up *sudare*, coarsely transparent Japanese shades made out of bush clover, which hang from the roof eaves over all the windows and doors.

"What you get is a layered effect," says Jacobsen. "The wife likes a more veiled, private look, so the interior blinds are always dropped in the house." She adds, "Everything is softened; there's a spiritual quality." Jacobsen concludes, "There's a cohesion that gives immense pleasure and satisfaction." □



ABOVE: By installing reed *yoshido* doors, Jacobsen created an enfilade effect from the dining room through the meditation room into the master bath. On the marble-topped sink is a Tamba ware pot. BELOW: "The meditation room has an exquisite fragility, yet it is the very core of the residence," says Jacobsen. At right is an antique Japanese *mizuya-dansu* topped by two *andon*. "The tatami mats, encased in a hardwood frame, give color and textural contrast, as well as the rich smell of rice husks and straw," he says.





With its rich woodwork, the master bedroom conveys a sense of restfulness. "Minimally detailed wood doors close off the closet area and windows," says Jacobsen. Contemporary Thai celadon vases rest on the *mizuya-dansu*, which is used for clothes. "An antique futon cover on the bed serves as decoration," he adds. INSET: The bath in the library wing addition, designed by architect Fung Chin, incorporates a tub built to resemble a Japanese *furo*.

High Life in Pacific Palisades

Mountaintop Views Set Off the Grandeur of a Southern California Manor



ARCHITECTURE BY EDWARD GRENZBACH INTERIOR DESIGN BY ILLYA HENDRIX, ISID, AND THOMAS ALLARDYCE, ISID
TEXT BY IRENE BORGER PHOTOGRAPHY BY MARY E. NICHOLS

IN 1980, WHEN DESIGNERS Thomas Allardyce and Illya Hendrix "did a little remodel" in Pacific Palisades, California, the owners, a young couple, relished its terra-cotta, tobacco and aqua palette and its sleek modernity. Several years later, when they required a larger residence, there was no question who would guide them. The husband, a Los Angeles financier, is unequivocal. "It's very simple: Illya and Tom have always been able to read our minds."

Increasingly drawn to traditional architecture, the clients envisioned their next Los Angeles residence as a great English stone manor. All they needed for their country-in-the-city estate was a spectacular mountaintop. After a three-year search, they found a property bordering a park, with three-hundred-and-sixty-degree ocean, mountain and city views.

"The house is our clients' fantasy, one they imagined years ago," says Illya Hendrix of the Pacific Palisades, California, residence he designed with his partner, Thomas Allardyce. From the outset, the designers worked with architect Edward Grenzbach. "It was a matter of long-term planning," Hendrix points out.

OPPOSITE: The two-story entrance hall establishes the house's tone. "We took the pattern of the limestone floor from a Georgian house in England," says Allardyce. Fauteuils are Louis XV. The 19th-century portrait is by Theodor Axentowicz. ABOVE: A seating area in the living room contains a Flemish tapestry, a tufted sofa and a giltwood fauteuil, left. A 19th-century *japonaiserie* table is in the foreground.

Hendrix and Allardyce were asked to be project managers for what was to become a 35,000-square-foot mansion. They recommended architect Edward Grenzbach, and the team began to orchestrate the design from the inside out. The goal was to ensure


PAINTERS



Eighteenth-century French pieces predominate in the 2,400-square-foot living room. An Italian giltwood mirror hangs above the carved marble fireplace. Flanking a Regency table are two Louis XV–style fauteuils covered in silk tiger-print velvet from Brunschwig & Fils. Ceiling moldings by J. P. Weaver echo the 19th-century Aubusson rug from Y & B Bolour Fabric on settees, center, is from Clarence House; drapery trim from Houles

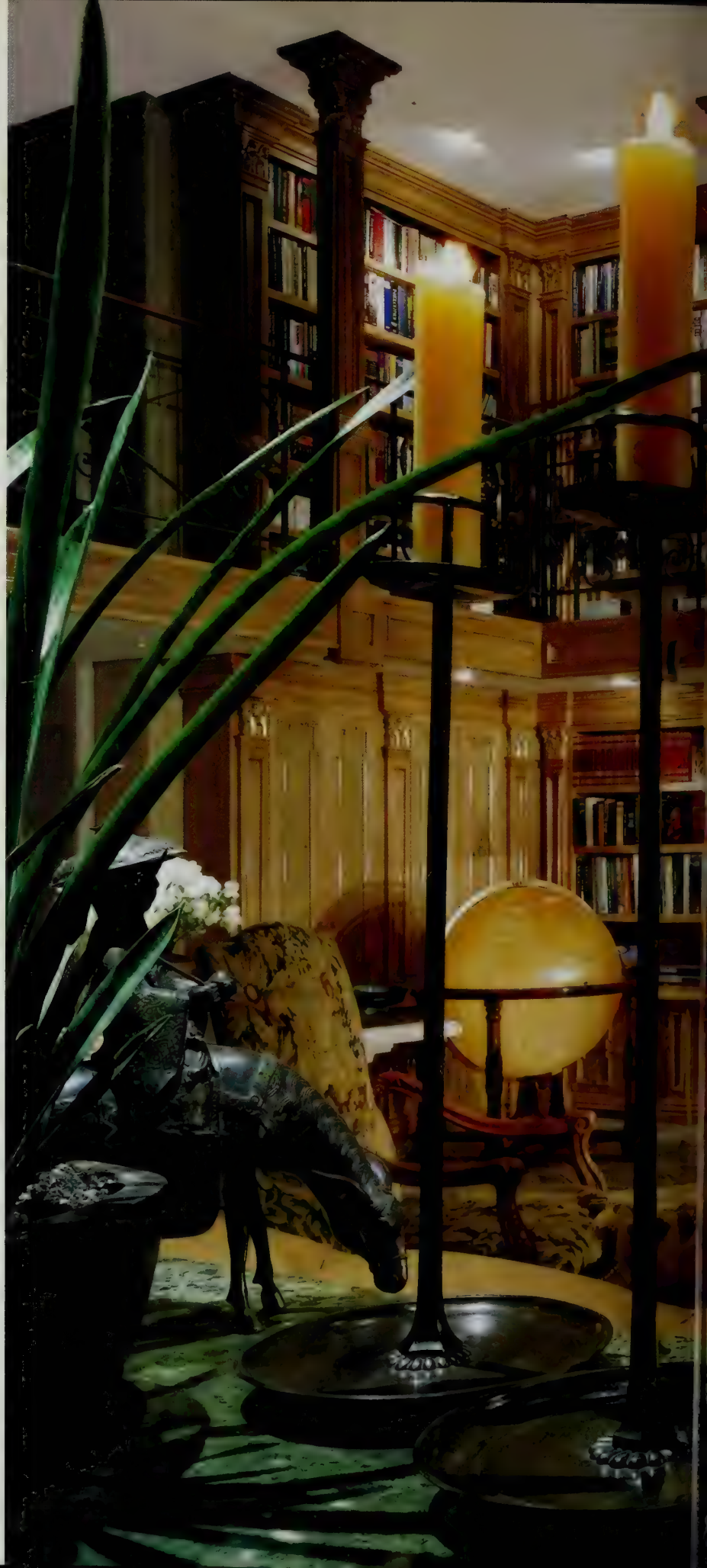
that the structure, interiors and furnishings individually and collectively matched the power of the site.

In the years between the "little remodel" and the full-fledged estate, with its august living room, two-level walnut-paneled library and grand central hall, the designers had been readying themselves. They traveled extensively in Europe, built their own Palladian-inspired residence and accumulated a reference collection on eighteenth-century design. During the same period, their clients had developed a yen for eighteenth-century French antiques. The work proceeded in leapfrogging fashion with discussion, engagement and a green light of approval every step of the way. The designers' mind-reading skills proved still intact.

The husband, who says he wants to "live out his days" in this landscape, acknowledges an alternate aesthetic geography. "It's as if we're right in the middle of the English Channel, smack between England and France." While the architecture salutes British taste, the primarily eighteenth-century furnishings, tapestries and scrollwork lean toward the French.

"I like to think of all the talented artisans in the past who trooped from country to country to work on important projects," Allardyce says. "We located the best marble people, the best ironworkers, even the plasterers who had done the reconstruction of the California state capitol." The entrance hall's mosaic floor of limestone, the gentleman's bathing chamber outfitted in cherry-stained mahogany and the room after room filled with elaborate molding are just a few of the exacting features.

The palette that had worked so well in the clients' previous residence was precisely what they wanted in



Lined with bookshelves designed by Hendrix and Allardyce, the two-level walnut-and-parcel-gilt library continues the French theme with Louis XV–style railings and a 19th-century French marble mantel; atop it are French urns. The bronze candlesticks are 19th-century Japanese. Wall covering and velvet pillow fabric from Brunschwig & Fils; Stark carpet.





ABOVE: Crowned with an 18th-century chandelier, the dining room features a Tuscan marquetry table surrounded by Italian chairs covered in Clarence House damask. Horsehair fabric on back of chairs is from Old World Weavers. Cornice moldings are by J. P. Weaver.

their new house. All agreed on the "everything warm, nothing stark" sensibility. The terra-cotta, tobacco and aqua trio became a subtle merger of texture and tone in densely patterned tapestries, joining in concert with red-and-black chinoiserie, giltwood and dark walnut furniture.

"The décor has the feeling of evolution, mellowing, accretion, ripened age," Hendrix says. The husband defines his interest in craftsmanship as a sense of responsibility. "It's a rare opportunity to be able to build a house on such an extraordinary location. We simply had to reach as deeply as we could to do justice to the site." □

RIGHT: The large scale of the house's public rooms is subdued in the master bedroom. A bergère upholstered in Lowtan & Tout fabric is placed by a marble-topped table, foreground. The box inlaid with mother-of-pearl is English. Drapery and bed hanging fabrics are from Scalamandré; carpet is from Stark.


ELVIS
The Collected Stories



...left) drew on Jamaican-style interiors. "The idea was to evoke a tropical atmosphere," Gregga says. Dark woods contrast with light-hued fabrics in the living room. Roche Bobois chair fabric. Nesle pewter chandelier, antique Tabriz carpet, Patti... Flynn, Martin & Manges.



On Fisher Island

Imbuing a Florida Penthouse with Jamaican Flavor

INTERIOR DESIGN BY BRUCE GREGGA, ASID
AND ALEX JORDAN
TEXT BY BETH DUNLOP
PHOTOGRAPHY BY DAN FORER





OPPOSITE: A collection of porcelain and pottery flanks an array of botanical prints from 1705 in the living room. The mid-19th-century specimen-wood table was made in Sri Lanka. Bronze bird is from Chrystian Aubusson. Clarence House sofa fabric.

ABOVE: An 18th-century Japanese screen is paired with a Ming-style tomb figure in another sitting area in the living room. The gouache-on-paper portrait is by José de Rivera. Sofa fabric from Clarence House. Patterson, Flynn, Martin & Manges patterned rug.

THE FERRYBOAT TAKES just seven minutes to cross the channel that separates Fisher Island and Miami, but those are meaningful minutes. The island is serene and subtropical, at once so near to and so far from the exuberance and energy of the city. Decades ago, William K. Vanderbilt traded a yacht for the whole of Fisher Island; he then built a $1.5 million house there and a dock for his new 245-foot yacht. Today, Vanderbilt's house is the centerpiece of a much grander development there.

When Chicago interior designer Bruce Gregga was asked by clients to look at an apartment they'd bought on the top floor of one of the new Mediterranean-style buildings, he was amazed by the island. "It was so peaceful and quiet, you'd barely know you were near the hustle and bustle of Miami, and yet it had all the conveniences of Miami," he recalls.

The couple wanted a refuge from Chicago's cold winters, but as city dwellers, they also wanted an urban setting and a place they could get to easily. The island, which sits just south of the tip of Miami Beach and east of downtown Miami, was ideal.

When they found the apartment, however, it was little more than a shell. It was up to Gregga, working with project director Alex Jordan and architectural designer Dan Smieszny, to create the rooms as well as to fill them. And once Gregga saw the island, he decided to do something

Like any true colonial house, it is filled with—indeed, the design is impelled by—objects from points distant and exotic. It is adventure implied.



ABOVE: In the dining room, which also serves as a sitting room, is a Maurice Savin oil. The mosaic-topped table is by Carolyn Gratale. Japanese prints are from Objets Plus. The pedestal table and turquoise-glazed lamp at left are from Chrystian Aubusson.

OPPOSITE: A portrait by Bela Czobel is displayed in the husband's paneled study. Bronzes are by Paul Guiramand. Desk chair and Regency-style writing table are from Baker, Knapp & Tubbs. Sofa print is from Brunschwig & Fils, as is the desk chair fabric.

tropical, an apartment that had what he describes as "a light, cool and spacious feeling, with colors that would be softened by the sky and the sea."

Almost immediately a plan began to take shape. "I saw it as an island house on top of a building," says Gregga. "I wanted an atmosphere that was also English—like a house you'd find in Jamaica—not something intimidating."

The designers started in the living room, a lofty space that they enhanced with a limestone floor and a cypress cathedral ceiling traversed by mahogany beams. "There's a formality and a coolness at the same time," says Gregga. "It's a place where you can sit down and breathe the air."

And like any true colonial house, it is filled with—indeed, the design is compelled by—objects from points distant and exotic. It is adventure implied. Framed botanical prints, made in Amsterdam in 1705 and showing the exotic flowers and butterflies of Surinam, hang on one wall of the living room. An eighteenth-century Japanese screen is mounted on another. In the entrance hall is a Moorish sandstone grille. Nineteenth-century Indian sandstone pilasters mark the doorway to the living room. Prints of the excavation of such historic sites as the Temple of Karnak by nineteenth-century British artist David Roberts line one of the guest bedrooms.

Once the idea for the décor was determined, Gregga, Jordan and the clients traveled to London to shop. "We kept in mind dark wood, light floors, cool fabrics and, of course, form and shape," says Gregga. An early find, the antique Sri Lankan center table with carved ebony legs and inlaid with specimen woods and ivory, established the palette and the tone. "It dictated the depth of darkness of the wood and the lightness of the fabrics," he adds.

A black-japanned cabinet and a Biedermeier desk were also found in London. "We combed the shops of New York and Los Angeles and Florida as well," says Gregga. The

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THE WORLD'S BEST SAILBOATS



"We made it a cool, refreshing retreat by bringing in the colors of the sea and sky," says Gregga of the master bedroom. Gregga, Jordan and the owners found the japanned cabinet and the writing table in London. Art Déco lamp is from Marvin Alexander. Manuel Canovas wallcovering. S. Harris drapery fabric.

"I MET PAUL exhibiting at the San Francisco Antique Show," says Joan Mirviss. Though technically it was Mirviss, a top dealer in antique Japanese art, who was exhibiting, so too, in a less literal sense—letting his expertise show—was San Francisco–based interior designer Paul Vincent Wiseman, who happened to be manning an antiques dealer friend's booth across the aisle. "I had a problem with window treatments in my Manhattan apartment, and he came up with this brilliant solution then and there," she marvels. "Movable upholstered panels behind translucent draperies."

Some time later, when Mirviss and her husband, Robert, a corporate lawyer, moved, it was Wiseman they sought out, all problems of propinquity waived. The new apartment was promising enough to beckon the designer all the way across the country. Located in a signature Art Déco



"I wanted to make a cohesive statement for a varied collection of Japanese art, Art Déco and Biedermeier furniture and nineteenth-century American art," says Paul Vincent Wiseman (above) of his design for the Manhattan apartment of Joan Mirviss and her husband, Robert.



Thirties for the Nineties

Creating an Art Déco–Inspired Environment for Diverse Objects in Manhattan

INTERIOR DESIGN BY PAUL VINCENT WISEMAN TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY FELICIANO



"It's a classic New York entrance hall with traditional moldings and marble," says Wiseman. At left is Lee Lufkin Kaula's *Coral Beads*, 1910, and at right, *Plum Island, Newburyport, Mass.*, 1888, by Howard Russell Butler. The circa 1902 benches are by Otto Wagner. Tiffany's silver tray.

building, it had curving views of the East Side, Central Park South and the ever-changing Central Park—a space with a sense of the seasons. "It's the largest one-bedroom in New York," says Mirviss of the nine-room apartment whose two other original bedrooms she consigned as an exercise/sunroom and a repository for thousands of books on Japanese art—a far cultural cry from the shelves of bound comic books, comprising no less than the entire output of a comic book company, that had stocked the room before (the apartment was bought from the company founder's widow).

In due course the kitchen was gutted, the master bath redone, another bath added, many of the French-style moldings that had been added in the 1950s subtracted, and all the rooms repainted. "Most of the place was 1960s kelly green, the boiserie in the library was pickled green, and the front hallway was bright green," says an incredulous Mirviss. Fortunately, the apartment presented no architectural challenge—its proportions were handsome, and there was a balance between private and public spaces, with a beautiful flow from room to room.

The apartment, two years in the decorating, is at once elegantly formal and unaffectedly simple. "It doesn't have that picture-perfect look," says Wiseman proudly. What it does have is that half-providential rightness that comes only when there are full client-designer dynamics. What could be called an act of imaginative bestowal occurred as the designer organized and arranged the clients' collections—French Art Déco furniture, assembled during a time when the couple lived in Paris; contemporary Japanese ceramics ("Ceramics is a much-beloved fine-arts tradition with the Japanese, whereas here



"I designed the living room's burl-elm-and-macassar-ebony mantel to help reestablish the Art Déco roots of the building's history," explains Wiseman. Above it is *Icarl Point, Guernsey*, 1902, by William Trost Richards. The floral still life, at left, is a 1924 oil by Jane Peterson. Displayed on the shelves are Japanese antiques and mod[illegible]ceramics. Clarence House chair and boldly pa[illegible]ed pillow fabrics.





ABOVE: "The library's Louis XV–style woodwork offered an unusual challenge for the residents' collections," says Wiseman. "By using nontraditional patterned carpeting and upholstered walls, we were able to set the stage for the nineteenth-century art and Biedermeier chairs." A small 1895 landscape by Levi Wells Prentice hangs above an 1875 William F. de Haas oil. Wallcoverings from Manuel Canovas.

it's merely a craft," Mirviss laments); and nineteenth-century American oil paintings, including works by Alfred Bricher, Levi Wells Prentice and William Trost Richards ("We were attracted to their transcendental view of nature, that simplicity and idealized beauty, which I do believe has a basic association with the Asian view of landscape painting," she says). To make these three seemingly incon-

OPPOSITE: "The dining room is a very large area," notes Wiseman. "The Art Déco–style velvet screen at the far end can be moved to divide the space for more intimate dining. The nineteenth-century Russian chairs almost have an Oriental design quality to them." Kanshu Dōjan painted the circa 1810 calligraphy screens. Table skirt fabric and screen velvet from Clarence House. Cowtan & Tout chair fabric.







gruous ingredients work together—to turn them, in a word, into beautifully compatible incompatibles—was Wiseman's challenge. "How to connect the clients' passions," he explains. "How to unleash them in the same room. How to find the right relationship between objects. Believe me, it was tricky." He did the trick—there's an aesthetic sensibility in this apartment as you walk from room to room that is as consistent as it is divergent.

The entrance hall, with its Otto Wagner Viennese benches, Russian chairs and Déco table, prepares you for the mix to come. The marble floor, columns and mirror are all original to the apartment, though most of the overly detailed moldings here went out in the freight elevator. The late-nineteenth-century landscape on the wall, once part of Andrew Carnegie's personal collection, is a quintessential expression of Barbizon painting; American in spirit, light and color while at the same time showing a vestigial French influence, it turns out to apprehend much of what the apartment itself is all about.

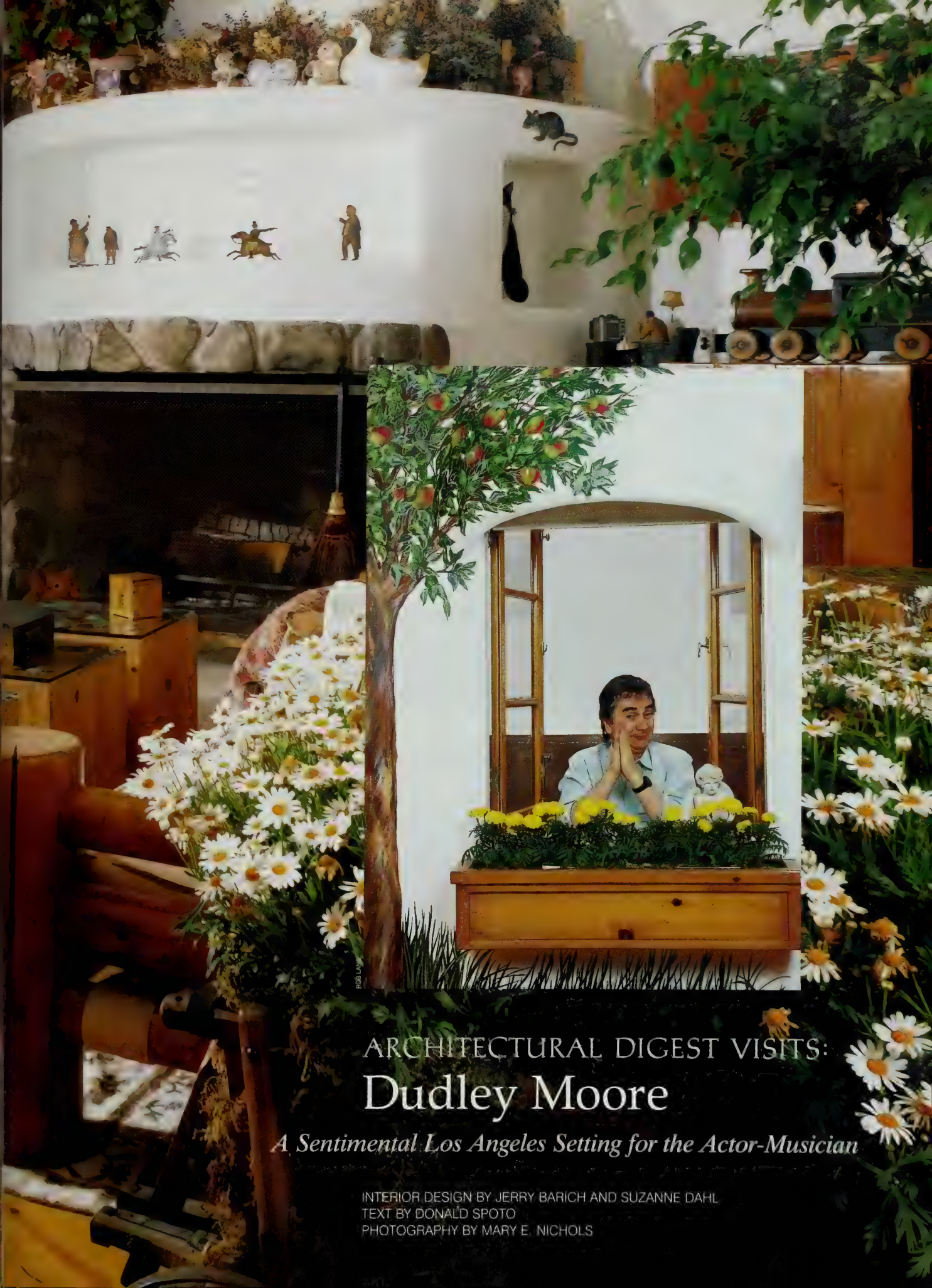
The living room is Art Déco, but the hardness and geometric quality of the Déco is softened by the choice of color—a wonderful yellow that in the morning is pastel and that with evening takes on the golden reflection of sunset. There are no carpets, just the original walnut parquetry floors—"They're simple and provide a lot of warmth; we didn't want to complicate things," Wiseman explains. Much of the furniture in this room he designed himself: the floor lamps, inspired by black-lacquered Japanese candlesticks; the two-sided sofas, based on a Biedermeier prototype that he then Déco-fied; the burl-elm-and-ebony Déco mantel; and the wall of shelves for the ceramics. "Our

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"In the bedroom, the monochromatic motif plays off the painted French woodwork," says Wiseman. "We used the Art Déco furniture to introduce clean lines." The Japanese screen is by Maekawa Bunrei. An unknown American artist created the 1910 pastel above the tall chest.



INSET: "I wanted something very Californian but also something to remind me of England and home," says Dudley Moore, looking through a window in the entrance hall of his Los Angeles residence. THESE PAGES: Toy figures on the living room mantel, a collage of Moore on the piano and an English train enhance the whimsical feel of the beach house.



ROB LAW

ARCHITECTURAL DIGEST VISITS:

Dudley Moore

A Sentimental Los Angeles Setting for the Actor-Musician

INTERIOR DESIGN BY JERRY BARICH AND SUZANNE DAHL
TEXT BY DONALD SPOTO
PHOTOGRAPHY BY MARY E. NICHOLS



The painted chair, foreground, in Dudley Moore's second-floor office is "one of four that I bought in an antiques shop in the Hamptons," says the actor-musician. "The song titles painted on the seats include 'Paper Doll,' 'I'm Flirting with You' and 'Bellbottom Trousers.' "

"I CHOOSE TO LIVE with things that reveal me and all the components of my life, both past and present," says Dudley Moore, sitting in the living room of his beach-front hideaway in Marina del Rey, California.

It's easy to see what he means. In colorful clutter are such playful items as toy soldiers in wacky battle array and a cheerful, antique wood menagerie. Nearby is all the equipment necessary for his passionate dedication to music—two grand pianos and shelves crammed with scores classical and modern. Three years ago he sang in a production of *The Mikado*, and last season his latest piano recording, *Dudley Moore: Songs Without Words*, won new admirers for his uniquely arranged keyboard renditions of romantic ballads.

That's the present. But Dudley Moore proudly displays a third piano, a treasure from the past. "When my mother died, I regretted that this one—which my father had bought in 1935 and which I had played as a young boy—had apparently been given to some neighbors and then disappeared. But not long ago my wife, Brogan Lane, was visiting England. She hunted down the piano, bought it and had it shipped to California." This cherished piece of his musical heritage is complemented by a fully equipped recording studio upstairs, which enables him to move the heritage toward the future.

"People think of me as Arthur or as the fellow in *10*," he continues, recalling two of his best-known roles. "But I'm not looking for the kinds of movies I did fifteen years ago, for the simple reason that I'm no longer the same man who did them! Understandably, audiences often find that hard to accept. They see you on the screen in something and they expect you to remain the same person you were then. I'm not overgrave about it, but I'd like to hope there's a lot more to me than the parts I once played."

Indeed there is, for Dudley Moore may justly be called one of the most proficient "hyphenates" of our time. As actor-writer-producer-composer-musician, he has for three decades



"Apart from the recording studio, the kitchen is the most important room," says designer Suzanne Dahl, who, with her late partner, Jerry Barich, had most of the cabinetry built on-site. A log cabin light hangs from the cedar grape-stake ceiling. Chairs from Mimi London.

entertained audiences in the theater (he has been in rehearsals for Mel Shapiro's marital comedy *The Lay of the Land*), on screen (his twenty-fifth film was *Blame It on the Bellboy*) and in concert halls worldwide, where he has performed and recorded with major symphony orchestras. Quick-witted and unpretentious, Moore is nevertheless earnest and reflective. Gifted with a capacious memory and unusually broad dramatic and musical instincts, he is—although he would certainly not stake the claim himself—a serious artist as well as an engaging comedian and raconteur.

Born fifty-seven years ago in London and raised in the nearby town of Dagenham in Essex, Dudley Moore studied at the Guildhall School of Music and Drama and then at Magdalen College at Oxford University. With fellow satirists Jonathan Miller, Peter Cook and Alan Bennett, Moore first came to public notice in the early 1960s in the successful comedy revue *Beyond the Fringe*. On their own, Peter Cook and Dudley Moore then became a performing comedy duo on stage and recordings, making their movie debut in the roaringly funny English film *The Wrong Box* in 1966; next year there followed *Bedazzled*, the duo's madcap version of *Faust*. Then Moore rose to international fame alone as a movie star, culminating in his role as a randy lover in the 1979 comedy *10* and, two years later, as Arthur, a rich, self-indulgent lush attended by his long-suffering manservant (John Gielgud) who is finally tamed by a poor but wise and winsome New Yorker (Liza Minnelli), a role for which he was nominated as Best Actor. A decade later he's busier than ever, shuttling between musical and movie assignments, but most at ease in Los Angeles.

A survey of his newly rebuilt residence on the Marina del Rey peninsula (a quiet strip of Los Angeles along the Pacific Ocean) suggests that to his many accomplishments may now be added that of collaborating designer. The look recalls an English country cottage and a comfortable American beach house, thus uniting

his native and adopted countries.

"The house once belonged to Rudy Vallee," Moore recalls. "But finally the place got tired. After I'd been here almost a decade, I decided to replace a soiled carpet and to repaint the kitchen cabinets. Before I knew what was happening, I found myself interviewing designers for a total redo of the place." The commission was awarded to the J. P. Barich/Suzanne Dahl Design Corporation (now renamed Dahl Development after the death of Jerry Barich). "Sue and Jerry were just remarkable, open to every suggestion and eager to use countless small and large sentimental items from my past."

"Essentially, everything was done right under our noses," says Dahl. "The window treatments, cabinetry, doors, sofas and tables were made by us right in the living room of the house. From the first day, we knew Dudley wanted white walls and built-ins wherever possible, and although at first he thought he also wanted a Mediterranean design, he quickly decided on this rustic, country-casual, open plan. So Jerry and I designed the entire house and built it piece by piece from our drafting table. Except for some personal items and a few things we purchased, we constructed everything ourselves. We'd owned a furniture company before we were designers, and in fact Dudley's house was our first large commission." The trust, according to the client, was certainly well placed. And Tom Leahy, Moore's diligent and skilled majordomo, was ever vigilant, overseeing and facilitating every detail of the process.

The house gathers great spills of light that are prevented from bouncing glaringly off the white walls by a profusion of split cedar, vigas, *latillas* and southern pines. Whimsical artifacts mingle pleasantly with an array of family photographs, as profuse as the sheet music Moore loves to study. Potted flowers brighten tabletops and corner cabinets, antique wheelbarrows brim with daisies, indoor planters are filled with perennials. The abundance of wood harmonizes appealingly with the vast flagstone-and-plaster fireplace, "rearranged three times before any of us were satisfied," Suzanne Dahl says.

"The house is really a live-in place," Moore says. "I have no pretensions to anything showy and no desire to impress anyone with expensive possessions." Which is why, Dahl says, the house has real elegance. It's custom constructed yet has room for many dinner and party guests; it's warm and inviting, meticulously planned but intimate, buoyant but serene.

"Here I am," says Dudley Moore with a smile, "in this vastly sentimentalized house. I love to see the old grandfather clock, the piano from my childhood, the toy soldiers—things from the past. I like their familiarity. Yet almost daily, everything seems to be in flux, so along with the continuity I have this deep sense of new beginnings, new developments."

Twilight softens the colors in the living room; a fire warms the large but somehow snug space; the two family dogs approach, glancing up for a scratch behind the ears before curling at their master's feet. "I'm at the point now where I realize how little I know about anything, actually. This isn't depressing; in fact, it evokes a curious kind of optimism. It's okay to know so little: Look how much there is to learn and how much to become. Perhaps the advantage to the middle years is that one's life has structure based on experience, but there can still be a sense of newness, of freshness, in anticipation of new projects and new interests."

He pauses, bending over to pet the dogs. "There are lots of areas—even a room or two—unfinished in this house, you see," he adds. "Areas that seem to be waiting—as if to be told just how they're going to be used." □



A pine four-po[illegible] Mimi London, and a pine cabinet that holds a television set dominate the m[illegible]room. Dudley Moore purchased the steel weathervane horse in London: t[illegible]den rocking horse is from Richard Mulligan Antiques.





Sol LeWitt: Artist in Residence

An Important Personal Collection Fills His Connecticut House

TEXT BY GABRIELLA DE FERRARI
PHOTOGRAPHY BY TODD EBERLE

ON A WARM fall day Sol LeWitt greets a visitor at his large late-Federal house, built in 1820 and located in a secluded, wooded area in the Connecticut River valley. This towering figure in the art of our century is unassuming and accessible in person. He refuses to be photographed. A shy, gentle man of sixty-four, he has angular features that become most animated when he talks about art. "He is very proud but very modest," says friend and fellow artist Pat Steir, "like a northern European country. Very fair and very equal."

Amid the copper foliage, carefully sited sculptures by Tony Cragg, Jenny Holzer, Scott Burton, Tom Doyle, Kazuko Miyamoto, Ulrich Ruckriem





Sol LeWitt, a pioneer of Conceptual art, has been assembling a remarkably diverse collection of contemporary works since the early 1960s. "We are looking for art that reflects what is being done at the time," he observes. "We are not looking for masterpieces or to fill gaps. The art itself has to be interesting."

OPPOSITE ABOVE: LeWitt's *Four Incomplete Open Cubes* is installed at his property in Connecticut, where he lives with his wife, Carol.

OPPOSITE: Two 1990 sculptures by LeWitt flank a piece by Ulrich Ruckriem before the couple's house. ABOVE: *De Sol a Sol (From Sunrise to Sunset)*, 1990, by Juan Muñoz is below an oval window in the upstairs landing.

and LeWitt himself form an improbable accompaniment to a set of swings belonging to the artist's daughters. The house embodies its owners' passionate and sophisticated taste and the mementos of their personal histories and travels, yet it has an unusual cohesiveness and grace. Chairs and tables by Josef Hoffmann coexist with heavy, somber Umbrian furniture, tables designed by LeWitt and Turkish rugs, as well as with the predominant but not overwhelming presence of contemporary art. Books are everywhere, including one of the most comprehensive collections of artists' books in private or public hands. Two vast walls of the music room are covered with audiotapes, arranged with almost compulsive order. "Sol loves to catalogue things," says his wife, Carol. The couple have two vivacious daughters, Sofia, nine, and Eva, seven. This is above all a family of people who enjoy each other's company.

It is also a family for which art is integral. Any of the house's four residents is willing to give the grand tour, even Eva, who can tell you who made the large sculptures in the garden,







OPPOSITE: The living room is furnished with Josef Hoffmann pieces. Over the fireplace is an acrylic-on-poplar work by Anthony Sansotta. *Wallpiece*, a 1989 sculpture by LeWitt, is mounted at left; his 1987 maquette for *Untitled to the Missing Jews* is on the chest of drawers.

ABOVE LEFT: A series of aquatints by Tony Cragg adorns the upstairs landing. At right is a Marco Bagnoli sculpture. ABOVE: LeWitt's 1986 *Pyramid* stands before a window in the living room. An ink wash by Alessandro Twombly hangs above Joelle Anderson's ceramic *Anemone*.

and Sofia, who offers a clear description of a piece Alighiero e Boetti created for her birthday. It is a blue ballpoint-pen-on-paper work dotted with commas. "There is a comma for every letter of my name," she says proudly. Both children are talented pianists and, like their father, often draw.

The sculptures, works on paper and paintings that fill the house are only part of the LeWitts' collection, which consists of nearly two thousand pieces. Other works occupy the couple's New York apartment and their summer house in Spoleto, Italy, or are on loan to such institutions as the Neuberger Museum of Art in Purchase, New York, and the Rose Art Museum at Brandeis University near Boston. Sol LeWitt has also loaned eleven hundred pieces to the Wadsworth Atheneum in Hartford, Connecticut, which recently held an exhibition of a hundred and sixty works titled "Open Mind."

The collection reflects the artist's unusual philosophy. Unlike most collectors, LeWitt doesn't work from a master plan or look for specific pieces. Thus, works by well-known artists share space with significant pieces by otherwise obscure artists. The collection has been described by art critic Michael Brenson as "itself a gigantic, organic and amazingly idiosyncratic work of Conceptual art. . . . casual yet precise, anti-ideological yet so coherent and inclusive that it seems programmatic."

And yet this solid collection is only an adjunct to LeWitt's primary accomplishment—his own art. The man who pioneered the school known as Conceptual art, whose work has had a profound effect on the course of modern art, LeWitt is a prolific, even prodigious, producer. Since his first group show in 1963, LeWitt has had three hundred solo exhibitions and more than seven hundred and fifty group exhibitions, and he has published over fifty books, in which he explores the myriad ramifications of his visual vocabulary.

LeWitt has tried hard to make his art accessible. He has also tried to find ways to share the works he has acquired with a broad audience. "We want the art to be available," he says. "What is the use of it if it sits in a basement?" The collection reveals an enormous diversity. Its most important works are Minimalist and Conceptual pieces by artists such as Robert Mangold, Fred Sandback and Robert Ryman, but another strength is European art, including the work of Susana Solano, Gerhard Richter, Mario Merz and Franz West. LeWitt also owns many notable pieces by Eva Hesse, who was a friend and neighbor when he lived on the Bowery in New York, and who in her short, tragic life produced only a small body of work.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



The greatest number of objects are works on paper, but paper and sculpture are supplemented by paintings, prints, mail art, artists' books, musical scores, tape recordings, poetry, periodicals, museum publications and original manuscripts. Most works are recent, but some, like the Japanese hand-colored photographs, date as far back as the 1880s. LeWitt also has a selection of furniture by early-twentieth-century designer and architect Gerrit Rietveld.

With a collection of this magnitude, it is worth considering the quality of the objects in relation to their quantity. There are few monumental works and few widely known as masterpieces. "He puts just as much value on seemingly ephemeral works as he does on large pieces," observes Kimberly Davenport, associate curator of contemporary art at the Wadsworth Atheneum. "The collection is completely nonhierarchical." This is an unusual stance among collectors, most of whom try to amass a collection with a powerful signature. LeWitt himself points out, "I am not ideological. I wouldn't fill in blanks because a period is missing." Adds Carol LeWitt, "We're sort of catch-as-catch-can collectors."

"Most works come from bartering not only with artist friends but with dealers I show with," LeWitt explains. "It depends a lot on the willingness of the dealers or the artists to barter. So we're sort of limited and are unable to pursue certain works because they're financially unobtainable."

This was especially true early in his career, when LeWitt had little money and acquired what was offered to him. In those days he lived almost frugally, and some of his friends suspect that he often chose to receive payment from his gallery in the form of works by other artists. Later, as money became more available and he

Alighiero e Boetti's *Sofia LeWitt*, a 1983 ballpoint-pen-on-paper work done for the LeWitts' nine-year-old daughter, is displayed upstairs. Below is LeWitt's 1981 maquette for an outdoor piece in Las Cruces, New Mexico.

married Carol, the collection broadened, and the artworks became more important and larger in scale.

"Because we were in Europe in the 1980s, we missed certain trends in America," says LeWitt. On the other hand, the couple wasted no time in Europe, and they collected pieces by artists who are rarely seen in America, such as Hanne Darboven, Bernhard and Hilla Becher, Shirazeh Houshiary, Isa Genzken, Giulio Paolini and Jan Dibbets. That is what makes their holdings fascinating: There is a sense of adventure, of quiet passion. As Brenson has written, "This is the collection of an artist who wants people to think clearly, laugh wryly, exclude as little as possible and never feel boxed in."

Before their daughters were born, Sol and Carol LeWitt lived a relatively spare, peripatetic life, traveling wherever LeWitt's exhibitions would take them, from Rome to London to Montreal. "We traveled so much and so fast, we could only have small bags," recalls Carol LeWitt. "If I had told any of our friends a few years ago that we would be living the kind of life we live now in Connecticut, no one would have believed me."

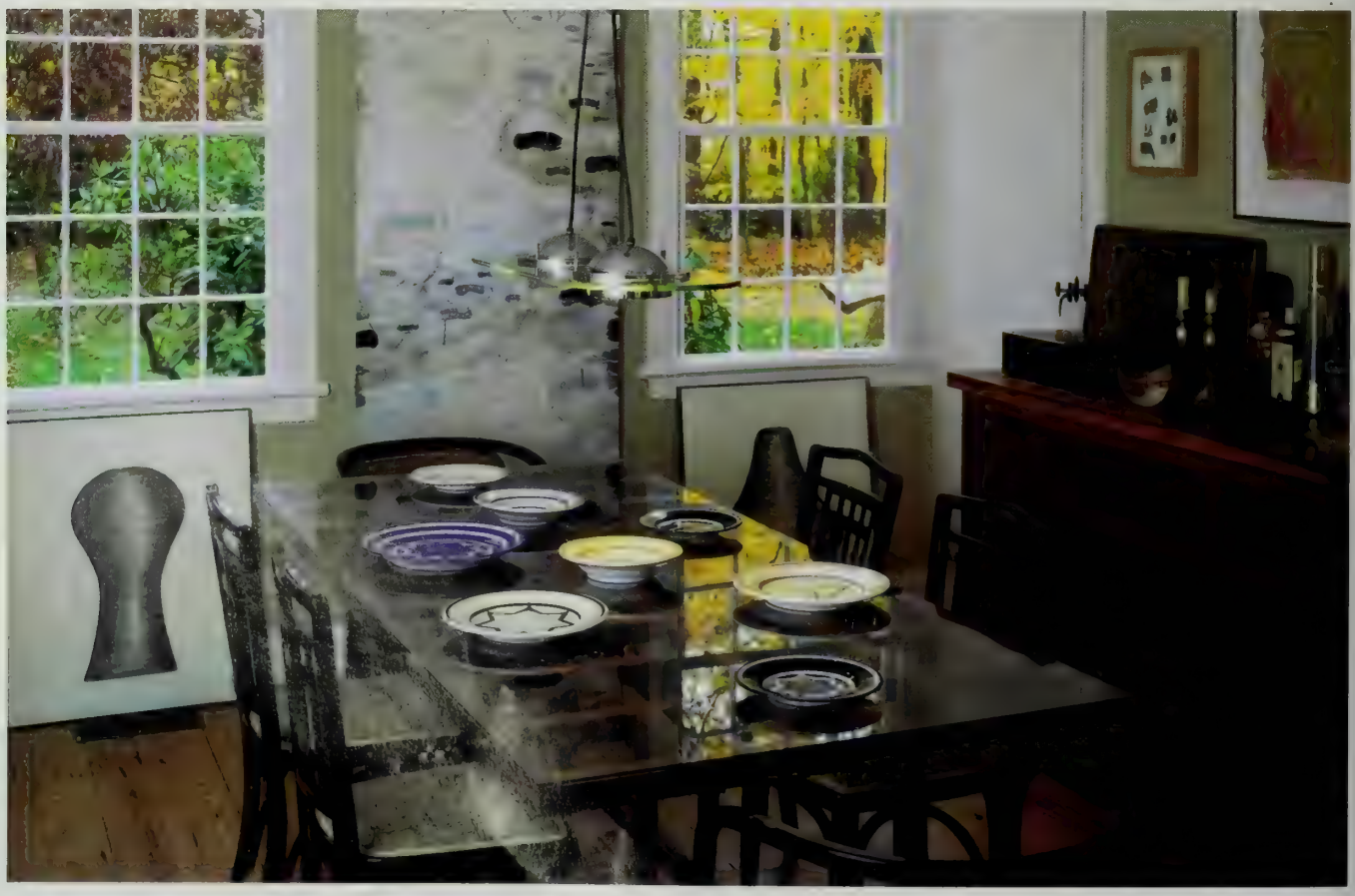
The comfortable affluence of the Connecticut house is markedly different from the residence immortalized in LeWitt's 1980 *Autobiography*. A book that comes as close to self-revelation as the artist seems to allow, it is a wordless black-and-white photographic catalogue of every object in the space where he once lived and worked on New York's Hester Street. It is a meticulous record of a man's possessions, almost lunatic in its democratic treatment: Sculpture, fuse boxes, newspaper clippings, window gates, photographs of his mother, tools and mixing bowls are all recorded in 2⅝-by-2⅝-inch photos. "The objects around a person—the physical things—tell you what the person is like," says LeWitt. "I lived there for twenty years. My personality impacted the space. You can tell more about me from these pictures than if you saw my face."

Although the couple have since left Hester Street, they maintain a loft nearby, and when they're not in Connecticut they spend time there or in their Spoleto house. They have been together since 1977 and have been married since 1982. They met when Carol worked at Parasol Press and was putting together a portfolio of

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BELOW: An oil created for the LeWitts by Arlen Huang is set between the dining room windows. Resting on the floor are two Nicholas Pearson drawings. The small framed piece at right is *Cameras*, an ink-on-paper by David Higginbottham. The chairs are by Josef Hoffmann.

OPPOSITE: In his daughters' room, LeWitt's *Painted Horse* is on a rug of his own design. "I see the collector not as an owner but as a trustee," he says. "The collector's role is to protect it, preserve it and allow it to be seen and carried intact to the next generation."





INSET: For Sol and Carol LeWitt's daughters, Eva, left, and Sofia, art is a tangible part of daily life. Scott Burton's polished-black-granite *Three Quarter Cube Bench* is one of the sculptures that highlight the wooded property.



Johann Wolfgang von Goethe, Germany's most celebrated writer, moved to Weimar in 1775 at the invitation of Duke Karl August, who wanted to transform the small German city into a cultural center. ABOVE: Today Goethe's Baroque town house is a museum. RIGHT: Goethe was strongly affected by his visits to Italy, and the Juno Room, named for its colossal cast of the Ludovisi *Juno*, reflects his fascination with the classical world. Mendelssohn was among those who played the piano at right.

Historic Houses: Goethe in Weimar

The Poet's Provincial German House Illuminates an Intellectual Life

AT THE THRESHOLD that divides a broad staircase from the second-floor living quarters in Johann Wolfgang von Goethe's town house in Weimar, Germany, the Latin salutation *"Salve"* is inlaid in the floorboards. For the author of *Faust* (1808 and 1832), *The Sorrows of Young Werther* (1774) and, especially, *Roman Elegies* (1795) and *Italian Journey* (1816–17), the classical world exerted a profound influence. Both the staircase, which was inspired by Palladio, and the inscription were of Goethe's design.

The life and literary achievements of Goethe are often described as Olympian. He is to German speakers what Shakespeare is to the English, Dante to the Italians or Cervantes to the Spanish—the kind of rare creative spirit that arises every so often in a millennium. He represented not so



TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY MARINA FAUST



STIFTUNG WEIMARER KLASSIK

ABOVE: Johann Joseph Schmeller's 1831 portrait depicts Goethe dictating in his study. His output was remarkable, comprising poetry, plays, novels, criticism and scientific texts. "My work is that of a composite being," he wrote, "and it bears the name Goethe."

OPPOSITE: In the small dining room, which was set aside for the family, is a case where the poet kept copies of old-master drawings, lithographs and copperplate engravings. On it is a cast of Velletri's bust of Athena. The cabinet holds personal memorabilia.

much a movement (despite early associations with Sturm und Drang), an epoch or a genre as an entire culture. He was, to use an accurate if otherwise worn-out label, prodigious. A still-incomplete collection of Goethe's works published in Weimar includes one hundred and forty-three volumes of poetry, prose, travel writing, autobiography and letters. German students recite his verse as Americans might Whitman's, not only dutifully but passionately, thus paying homage to a national treasure.

How Goethe, who was born in 1749 in Frankfurt, came to live for more than half a century in provincial Weimar (at least, it was provincial before his arrival) and not in a Roman villa or in Berlin or Munich, has much to do with his quest for the common life and, paradoxically, with the influence and privilege offered him by the court of the duchy of Saxe-Weimar-Eisenach. Goethe did not so much choose Weimar as succumb to an active campaign to lure him there by the young heir, Duke Karl August. The move marked the lives of both Goethe and the duke and altered the physical and cultural landscape of Weimar itself.

Of Goethe's friendship with the duke, one fact is clear: It was mutually and abundantly beneficial. Karl August sought to imbue diminutive Weimar and his own court with intellectual and cultural weight, and Goethe, the indisputable celebrity of his age, was just the man to do it. Not to dismiss the contributions of poet and dramatist Friedrich Schiller and a handful of lesser lights like philosopher and critic Johann Gottfried Herder, but Goethe almost singlehandedly transformed Weimar into one of Europe's cultural capitals. In return, the poet found in the duke a munificent and somewhat pliant benefactor. It was Karl August who deeded the Baroque patrician's house on the square known as the Frauenplan to Goethe; and it was he who commissioned Goethe to design the expansive city park, restore the ducal palace, produce plays and direct the state theater, and otherwise monopo-





ABOVE: Organized much as it was in Goethe's lifetime, the library has some 6,500 volumes. In addition to German, Greek, Italian, French and Oriental literature, there are books on mythology, medicine, economics, law, psychology, theater and music. BELOW: In his modest study, Goethe completed his greatest work, the two-part drama *Faust* (1808 and 1832).



lize Weimar's cultural milieu. Goethe was also given the chance to employ his considerable legislative and administrative skills. The duke made him privy councillor and the equivalent of minister of agriculture, finance and mines. It would be difficult to imagine a contemporary intellectual (with the exception of Czech playwright and former president Vaclav Havel) with such breadth of talent and responsibility.

Goethe viewed his civic and literary pursuits as wholly divergent, and the scheme of his house on the Frauenplan reflected his desire that the two should not converge. The light-filled rooms in the front served as salons and galleries, public spaces where Goethe entertained, met with local and visiting cognoscenti and received dignitaries and politicians. Some of the rooms also contain part of Goethe's vast art and scientific collections, which ran to 50,000 objects. Among them are 18,000 mineral and 5,000 scientific specimens and esoterica from botany to morphology; 11,691 prints and drawings; 13,697 gems, silhouettes, medals and coins; 348 sculptures; and 293 pieces of pottery and porcelain. Such an accumulation seems peculiar today, but it wasn't altogether unusual among the polymaths of the Enlightenment, for whom collecting was a compelling enterprise.

"Aside from Goethe's literary talents, he was intrigued by science, by knowledge of every sort," says Dr. Ulrike Müller-Harang, curator of the museum now housed in the poet's residence. "Goethe was very much like his own creation Faust—consumed with the laws of nature, cause and effect, the limits of knowledge." It is a tendency apparent in Faust's first words in Goethe's masterpiece: "I have, alas, studied philosophy, /Jurisprudence and medicine, too, /And, worst of all, theology/With keen endeavor, through and through."

Upon crossing the *Salve* threshold, one enters the Gold Room. Beneath a Baroque stucco ceiling is displayed a series of colored engravings of Amor

and Psyche by Nicolas Dorigny after frescoes designed by Raphael for the Villa Farnesina in Rome. Above the fireplace is a glass case filled with sixteenth-century majolica plates. Near a window stands a plaster cast of a bust of Achilles from the reign of the Roman emperor Augustus. The walls are a radiant quince yellow. Goethe had written a treatise on the theory of color, and the hue of the room was intended to induce spiritedness and sociability.

The taste for classicism and the manipulation of color to suit various settings is repeated throughout the house's public rooms. In the Juno Room (after its monumental cast of the Ludovisi *Juno*), the walls are painted a cerulean blue. This was Goethe's music room and official reception room. Beneath Renaissance-inspired friezes and a watercolor of a Roman scene is a piano on which some of the greatest musicians of the day, including Felix Mendelssohn, performed for Goethe and his guests. Next to it is the gray-blue Urbino Room, where a portrait of Francesco Maria II della Rovere, duke of Urbino, hangs amid an array of Empire furniture and two classically themed overdoor paintings. Goethe regarded each room as a separate realm, and the Urbino Room was largely reserved as a place for young people to gather and talk out of earshot of their elders.

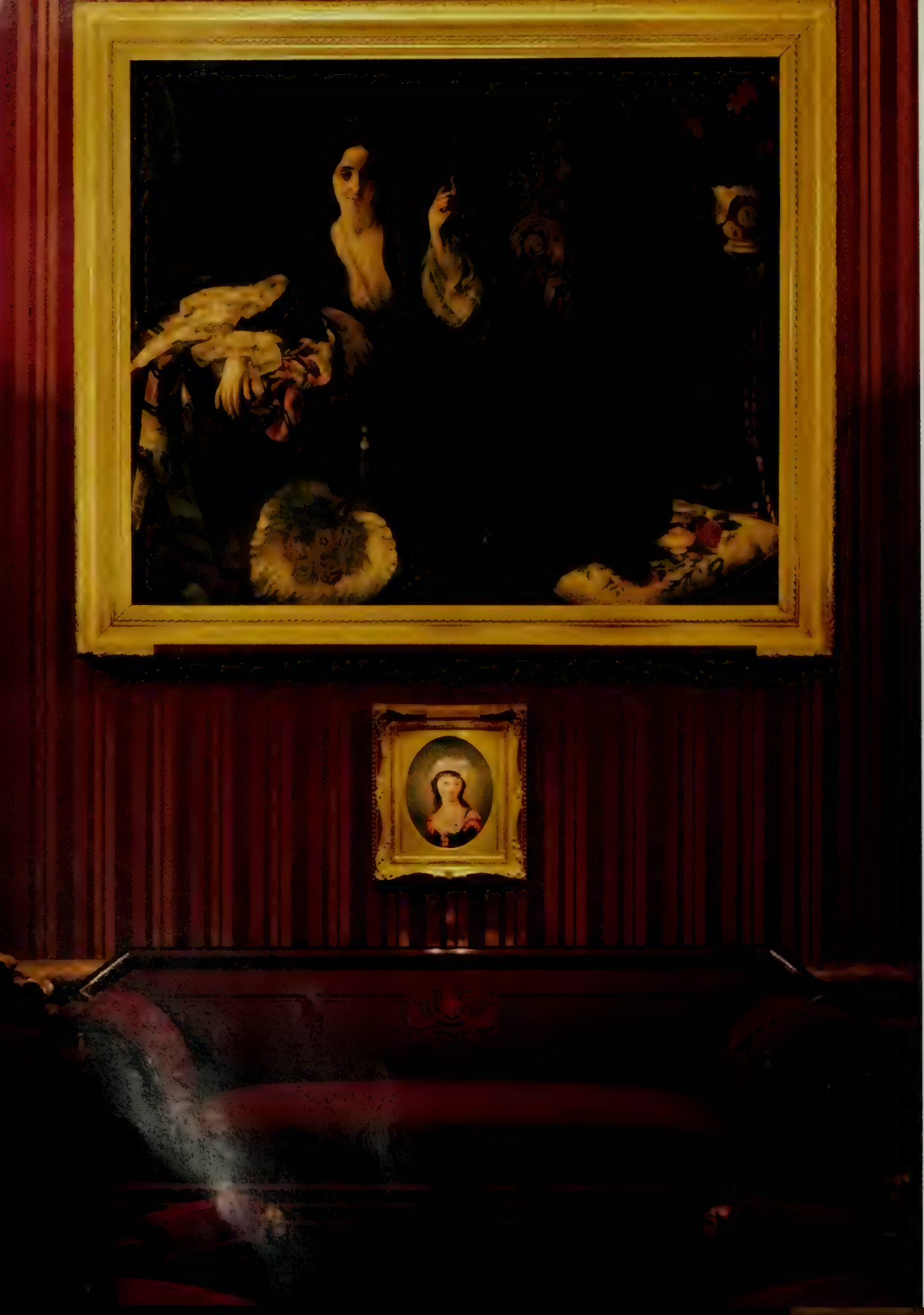
It is the Room of Busts, or Bridge Room, that divides the house's public areas from the private rooms at the rear. Lining the gallerylike space are sculptures and reliefs of such ancient deities and mythological figures as Zeus, Paris, Helen, Nike, Bacchus, Cassandra and Achilles, and busts of Goethe's intellectual contemporaries, Schiller and Herder. The room is a bridge, both literally and figuratively, as it spans the courtyard below and leads to a domain where Goethe sought refuge in his library and study. There he lived a quiet family life with his wife, Christiane, and their children. The parlor and Christiane's living room exhibit none of the for-

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ABOVE: Baroque stucco details adorn the Ceiling Room, where Goethe would contemplate pieces from his vast art collection. A watercolor copied from a fresco by Daniele da Volterra joins works by Bernini, da Cortona and Bloemaert. BELOW: Goethe was intensely interested in botany, and he often made nature studies in the garden behind the house.





Ancien Régime Echoes in Paris

Evoking the Rich Traditions of French Taste for a Left Bank Apartment

INTERIOR DESIGN BY ALBERTO PINTO
TEXT BY ANTHONY ROBERTS
PHOTOGRAPHY BY ROLAND BEAUFRE

WHAT INTERIOR DESIGNER Alberto Pinto most relishes is a huge empty space, preferably one that needs to be filled with fine furniture and fabrics. It matters little to him whether the space is enclosed in an oceangoing ship, a palazzo in Saint-Jean-Cap-Ferrat, a house in Buenos Aires or a Paris *hôtel particulier*. "I have no specific style or period that I am especially fond of," he says, "but as you can see in this apartment, which is not only in the same building as my own but also decorated along broadly similar lines, I agreed with my client, who wanted things to be very intimate. I like immense rooms, partly because I pride myself on knowing how to bring together immensity and comfort. Most people are afraid of houses on a grand scale,

For a client's Paris apartment, Alberto Pinto chose a 19th-century leitmotiv to complement the 17th-century-style architecture. OPPOSITE: Jacob-Desmalter fauteuils and a Biedermeier sofa stand in the gallery under a large French 19th-century painting and a late-18th-century portrait.

BELOW: Ornately carved Versailles–style parcel-gilt boiseries from the 18th century create a dramatic Louis XIV setting for the library. A cut-velvet-upholstered Régence wing chair and a pair of sofas adorned with petit-point bands and pillows offer Restauration-style elements.







In the Grand Salon, casual seating groups arranged around small occasional tables holding 19th-century opaline glass are centered by the Napoleon III–style ottoman. At far left is a mahogany desk with the stamp of Jean-Henri Riesener next to a dolphin-based table once owned by Napoleon's sister Elisa Bonaparte. Resting on the mantel beneath a portrait medallion of Louis XIV are 19th-century crackled celadon vases.



The frescoed dining room evokes the buoyant delicacy of Directoire-epoch architecture. Pinto has recalled the spirit of the Pavlovsk Palace by arraying the room with a suite of early-19th-century Russian furniture. An alabaster urn is displayed in the niche. "The presence of the sofa softens the rigidity of the room," observes the designer. The chandelier is 19th-century English.

but I've always been completely at home in them."

The apartment in question, on Paris's Left Bank, belongs to an English businessman who is an old friend of Pinto's. The windows of its façade look across the treelined quai to the Seine, from a living space that contains almost 9,000 square feet of high-ceilinged luxury that must rank among the largest private apartments in the city.

"My client fell in love with the place the moment he walked in the front door," recalls Pinto. "The building looks seventeenth century, but in fact it was built between 1929 and 1933. It was designed by a Swedish architect along the lines of those magnificent buildings on the Place des Vosges. The man who commissioned it was a famous patron of the arts who also happened to possess one of the world's finest collections of Louis XIV furniture, along with a large quantity of Versailles-style boiseries. He had some of the boiseries installed in the Grand Salon and the library, where they remain to this day. They're classified by the French government as being of special importance, and they were put in by Carlian, who in those days was acclaimed as the leading craftsman in the field."

The plan of the apartment, which is on the third floor, is fairly classic, with dining room, Grand Salon and library arranged along the façade. Behind, on the more private side of the wide hall, or gallery, that runs the entire length of the apartment, are the master bedroom, the sitting room and guest and family bedrooms and baths. A back staircase can also be used to reach these rooms.

"The owner was completely undaunted by the grandeur of the mock-seventeenth-century bare bones and the eighteenth-century boiseries we



The decoration of the hall to the bedrooms was inspired by the late-18th-century English and Swedish taste for "print rooms." It was done in the traditional manner, by gluing old prints directly onto the painted wall and surrounding them with enframements to give the appearance of individually hung pictures. The Empire-style tole-and-gilt-metal chandelier and Biedermeier chair are Russian.

found," says Pinto. "He was also very clear about his own preference for nineteenth-century and Empire furniture. Since I always like to start a project with a coherent theme, he asked me to create an independent atmosphere of charm and style rather than to emphasize the splendor of the space itself by holding conventionally to an earlier, more austere style. So I set out to break the rigidity of the apartment's architecture by using every device in the book—warm, rich colors, lamps with blood-red shades, deep old-velvet-covered chairs and sofas, voluminous draperies, drooping pelmets, luxurious antique carpets."

The result is a subtle conjuring trick with scale. In the Grand Salon, the clustered furniture, voluptuous sofas, heavily draperied windows and a multitude of muted lamps pitched at chest level somehow give the impression that the ceiling is much lower than it is. At the same time, Pinto has placed the owner's collections of glass and porcelain on every available surface. The effect is as intimate and reassuring as a Victorian first-class railway compartment; yet the octagonal table, casually loaded with books and a vase of red anemones, was once in the family of Elisa Bonaparte Baciocchi, sister of Napoleon, while the desk beside it is an original piece stamped by Jean-Henri Riesener.

The library, with its marble Louis XIV fireplace framed by doors set in the same boiseries, has a much more pronounced seventeenth-century feel. It is the sunniest part of the house, a fact that was not lost on its original occupant, who had the ceiling frescoed with angels and putti in the style of Rubens. Pinto responded to the decoration with an altogether less formal design. He installed the owner's collection of books in the corners



MARINA FAUST

facing the fireplace, and the remaining bare walls were painted to resemble cordovan leather to harmonize with the existing boiseries. The furnishings were kept relatively simple.

The dining room is on the opposite side of the lavish Grand Salon from the library and, like it, was planned as a counterbalance. "We inherited a Directoire room that was rather stiff and stark," says Pinto. "It wouldn't work with my vision of the salon next door, so I turned the clock back a few years to the more informal style of Maria Feodorovna's Pavlovsk Palace in Russia, which is a kind of memorial to the czarina's idol, Marie Antoinette." At Pavlovsk, refinement and simplicity take the place of gilding and Asiatic luxury, then the mainstream fashion in late-eighteenth-century imperial Russia. That triumph of refinement over splendor is exactly what Pinto had in mind as a contrast to his Grand Salon when he called in artist Jeff Bailey to do pastel frescoes. Working from this base, he went on to furnish the room with a round dining table, Russian gueridon and blue-silk-covered mahogany chairs and sofa.

The treatment of the cavernous

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"In spite of the formality of the Louis XIV boiseries," says Pinto (above), "my client wanted the master bedroom to have warmth." RIGHT: Strong Empire furniture underscores the space's masculine tone. The bed was originally made for Napoleon's sister Pauline and bears her initials at its foot. The portraits are 19th century.



AT THE HEIGHT of the Napoleonic Wars, the prestige of French clocks was such that the future George IV, prince regent of England, chose to trade with the enemy to procure mantel clocks by the Parisian maker Thomire. The prince regent's unseemly behavior might be viewed as exceptional, the malfeasance of a man reviled by his peers as a frivolous aesthete. Yet, after Napoleon's defeat, the lure of French clocks was not lost on the allied leaders negotiating the peace in Paris. Upon their arrival in the French capital they soon followed the prince's lead, sending French clocks home to decorate palaces from Madrid to St. Petersburg.

From the last part of the eighteenth century until the 1840s, the suzerainty of French clockmakers over their English and Continental counterparts was one even Napoleon might have envied. Technically advanced, French clocks were distinguished by the extraordinary quality of their cases and were imitated and imported throughout Europe.

This was the age of the mantel clock. The chimneypiece was the visual focal point of most rooms, and by the dawn of the nineteenth century the clock had largely replaced the porcelain garniture as the central mantel decoration in both noble and bourgeois residences. Such clocks were designed to harmonize with the rooms in which they were placed and were finished on both sides to accommodate the ubiquitous overmantel mirror. In princely households, the finest sculptors, designers, bronze workers and cabinetmakers fashioned cases for them of exceptional artistry and invention. Ingenious mantel clocks were available to the middle classes as well, especially as rudimentary forms of mass production, and the creation of standard-size movements in brass drums permitted casemakers to buy ready-made works that could be easily and inexpensively fitted into their cases.

The preeminence of French clock- and casemakers was due in no small part to Napoleon Bonaparte. When Napoleon was first consul and then emperor, his vast expenditures on luxury items, and his efforts to refurnish royal châteaus denuded by the revolution, did much to revitalize France's ancien régime tradition of fine craftsmanship and reestablish its historic leadership in the realm of style. Napoleon had proclaimed himself a latter-day Caesar and his empire the successor to Rome. The Empire style is grand, theatrical and sumptuous, an attempt to clothe a military dictatorship and a parvenu court in the majesty of the classical world. Empire artisans produced mantel clocks for the new order using Sèvres porcelain, richly veined mar-



ABOVE: *Clock*, French, circa 1830. Bronze; 24" x 11½". Leonardo da Vinci, who in the 15th century contributed to the science of timekeeping with his writings and drawings of the pendulum, is honored with a sculpted cast-bronze clock depicting him in scholarly garb with artistic tools. The movement bears the signature of French master clockmaker Claude Hemon. Loyd·Paxton, Dallas.

OPPOSITE: *Clock*, French, circa 1810. Marble and gilt bronze; 21" x 19". With her cymbal, rod and ewers, a bacchante stretches out languorously on a throne with an intricately sculpted frieze. An extraordinary example of the craftsmanship of French Empire decorative work, the clock illustrates the period's taste for mythological subjects in ormolu. French & Company, Inc., New York.

Antiques: 19th-Century European Mantel Clocks

A Golden Age of Artistry and Invention in the Imaginative Mechanics of Telling Time



TEXT BY JOHN A. CUADRADO



ble and finely cast, chiseled and gilded bronze. Drawing on the vocabulary of contemporary furniture design, casemakers used architectural forms and mythological references to create clocks of great elegance, as well as balance and proportion.

Scores of mantel clocks, conceived of as Greco-Roman temples and altars or as the settings for mythological and allegorical scenes, were ordered by Napoleon for the Grand Trianon and the châteaus of Fontainebleau and Malmaison. Ormolu deities, bacchants and Muses drape themselves around the faces of these clocks to depict such lofty or edifying themes as Meditation, Poetry or Motherly Worry. An angry Minerva, goddess of war—her shield a clock face—surveys Napoleon's war room, while a decidedly more friendly Cupid guides a horse-drawn chariot—one wheel a clock face—in the offices of his secretary of state. Close scrutiny of the inventories of the palace at Fontainebleau reveals that the empress Joséphine—a passionate collector of timepieces—appropriated many of the finest mantel clocks for her own enjoyment. Clocks originally designed for the Council of State Chamber or for Napoleon's bedroom seem somehow to have made their way to the empress's quarters some time after they were first acquired.

In their efforts to impress and astonish, Empire casemakers mixed motifs with great license. Black or Indian "New World" figures garbed in plumed crowns and feathered skirts tell the story of the Greek goddess Artemis or represent the mythological lovers Psyche and Eros. Similarly, Greek and Roman devices taken from vase painting or inspired by the excavations at Pompeii coexist alongside Egyptian sphinxes, scarabs and

Clock, Austrian, circa 1800. Burlwood, ebony, fruitwood and ormolu; 34" x 18". In an unusual combination, chinoiserie elements—reflected in a marquetry pagoda flanked by ormolu figures of Chinese musicians—appear in juxtaposition with Neoclassical constructions, such as the Corinthian colonettes on which the musicians stand. Philippe Farley, New York.



pharaonic figures drawn from pattern books published after Napoleon's Egyptian campaign. The Empire decorative vocabulary continued to be used on mantel clock cases long after Napoleon's fall, and was enriched in the 1820s and 1830s by neo-Gothic motifs and themes paying tribute to figures from literature and art.

French tastes in furniture and accessories like clocks followed the emperor and his armies across the Continent. French architects and designers were in tremendous demand, and style manuals published by the arbiters of the French imperial aesthetic—Charles Percier and Pierre Fontaine—were disseminated widely, affecting the form and the decoration of high-style mantel clocks in virtually every European nation.

French influence is especially evident in the design of the finest mantel clocks produced in Italy, southern Germany, Russia and Austria. Vienna was the design center of central Europe, and Austrian craftsmen drew on Empire ideas to create a simplified version, the Biedermeier style. Shorn of unnecessary ornament, Biedermeier mantel clocks derive their power from the purity of their Neoclassical silhouettes and the richness of their materials. Alabaster, marble and blond and ebonized woods are

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ABOVE: *Musical Clock*, English, circa 1810. Mahogany, ebonized wood, brass and gilt bronze; 29" x 19¾". The stylistic vocabulary seen on the encasing of a musical Regency clock is indicative of designer George Bullock's influence on the decorative arts in England. The musical mechanism was designed by Robert Roskell of Liverpool. Didier Aaron, Inc., New York.

RIGHT: *Clock*, Russian, circa 1820. Jasper and ormolu; 15½" x 10¾". A Russian clock fuses Neoclassical motifs, including scrolled columns, winged female heads and gilt leaves, with the Russian tradition of embellishment and use of exotic stone, such as the jasper employed here. The vast mineral-rich Russian territories provided the nobility with a source for luxurious decorative materials. Ariane Dandois, Paris.



Fifth Avenue Noblesse

Tamara Guilden's French Aesthetic Reigns in Her Manhattan Apartment

INTERIOR DESIGN BY PIERRE SCAPULA TEXT BY AILEEN MEHLE PHOTOGRAPHY BY JAIME ARDILES-ARCE



JOEL BALDWIN

"We created an atmosphere of an elegant Parisian apartment with a bit of Russian panache," says interior designer Pierre Scapula (above) of Tamara Guilden's Fifth Avenue residence. The portrait is by Charles André van Loo.

OPPOSITE: The entrance hall's silk-velvet-upholstered walls and Régence pier glass and console establish the apartment's classical character. Near a girandole on a Neoclassical torchère are two 19th-century Thai gilt deer.

YOU CAN TAKE A turn around the French rooms in the museum across the street—it's called the Metropolitan—or, much more intimate, you can arrange to visit Tamara Guilden's luxurious Fifth Avenue apartment, where some of the specimens of fine French furniture and decorative objects artfully arranged in her far-flung salons rival in quality what's on display across the way.

"In fact," interior designer Pierre Scapula says, gesturing toward the rare Ming coromandel screen in the living room, a lacquered extravaganza of fantasy flowers, cranes, preening peacocks and a rising phoenix dating from the early seventeenth century, "there's one at the museum that's not as good as this." He should know.

Pierre Scapula is the real thing, an antiques and decorations expert who works only for a few connoisseurs and collectors. A sybarite himself with a château outside of Paris and an apartment in New York, he has an international clientele, and he accepts a job only if he has carte blanche. He, of course, was right up Tamara Guilden's allée. They had met thirty years ago when she first came to New York from Paris, and she subsequently sought him out to do her parents' apartment.

Russian-born Tamara speaks several languages and is interested in all the arts. She has collected beautiful things most of her life, buying them at auctions and antiques shops. When she moved into the apartment where she has lived for the past twenty-two years, she set out to track down Pierre Scapula. "I couldn't reach him by phone," Tamara says, "but after following a couple of leads, I surprised him while he was busily taking measurements in an uptown flat he was



"The apartment had high ceilings and large rooms with very good proportions," says Scapula. "Over the years Tamara has been collecting and filling them with wonderful things." Lustrous surfaces, from the Ming lacquered coromandel screen and Russian round gueridon, foreground, to the satins and brocades, are combined to form an inviting conversation area in the living room. Persian carpet.

doing. The doorman showed me up."

They both envisioned the same thing for her residence: a beautiful Paris apartment, with a little Russian flair to match the lady of the house, furnished with "real things" and if they were of museum quality, so much the better. As long as the apartment didn't *look* like a museum. "There must be comfort and warmth along with the beauty," says Tamara.

You realize the sort of splendor you're in for as soon as you come in the door. The gallerylike entrance hall is a phantasmagoria of original *parquet de Versailles* floors, white-and-gold boiserie, and velvet-covered walls, dazzling in the light of a rock-crystal Régence chandelier. The antique carpet is a Savonnerie-style Bessarabian, and the graceful armchair near the piano, signed by Jacob, is from the transition period, that particular time between the reigns of Louis XV and Louis XVI. The portrait of an ambassador is by Charles André van Loo. This is a mere preview of what is to come.



Standing against the gold-and-white woodwork of the living room is an 18th-century cabinet with intricately worked Oriental black-lacquered doors, which is surmounted by a vernis-Martin-and-ormulu bracket clock. In the foreground, two velvet-upholstered gilt fauteuils by Georges Jacob contrast with the natural walnut fauteuil and the Louis XV bergère before the Régence desk.

The living room is large enough to support a pair of fine eighteenth-century rock-crystal chandeliers. Everywhere you look there are transition-period corner cabinets, a Russian *table à ouvrage*, a black-lacquered Leleu commode, transition armchairs in giltwood, a transition round table signed "Topino," Directoire bronze tables, eighteenth-century Chinese lamps and, not to be missed, that famous coromandel screen. There are paintings by Jean Dufy and Vlaminck and, over the Leleu commode, a magnificent Vuillard portrait of the artist's mother sewing. On every table there are fascinating objects from Clodion to Fabergé on display, perfume burners, eighteenth-century Vincennes porcelain and bronze elephants, Louis XV candlesticks, Imperial jade. All the fabrics throughout the room—satins, velvets, brocades—are sumptuous, rich and lush.

And this richness and lushness abound in the dining room, where the blue of the painted walls is picked up





ABOVE: In the master bedroom, the floral-and-ribbon-patterned chintz used on the walls and for the draperies complements the gilt Louis XV *duchesse brisée* and pair of side chairs. The transition-period Louis XVI commode and late–Louis XV–style *bureau plat*, which bears the mark of the Château de Rambouillet, add rich veneers to the design. Illuminating the space is a gilt-bronze-and-rock-crystal chandelier.

in the seventeenth-century blue-and-white Chinese carpet. Guests dine at a Louis XVI table set with an elaborate service while sitting on Louis XVI–style chairs covered in blue-and-yellow silk. In tall niches flanking the Louis XVI–style marble fireplace are a pair of *faux*-lapis-lazuli-and-giltwood obelisks that came from the king of Italy's Racconigi palace, and the paintings over the doors are by van Loo.

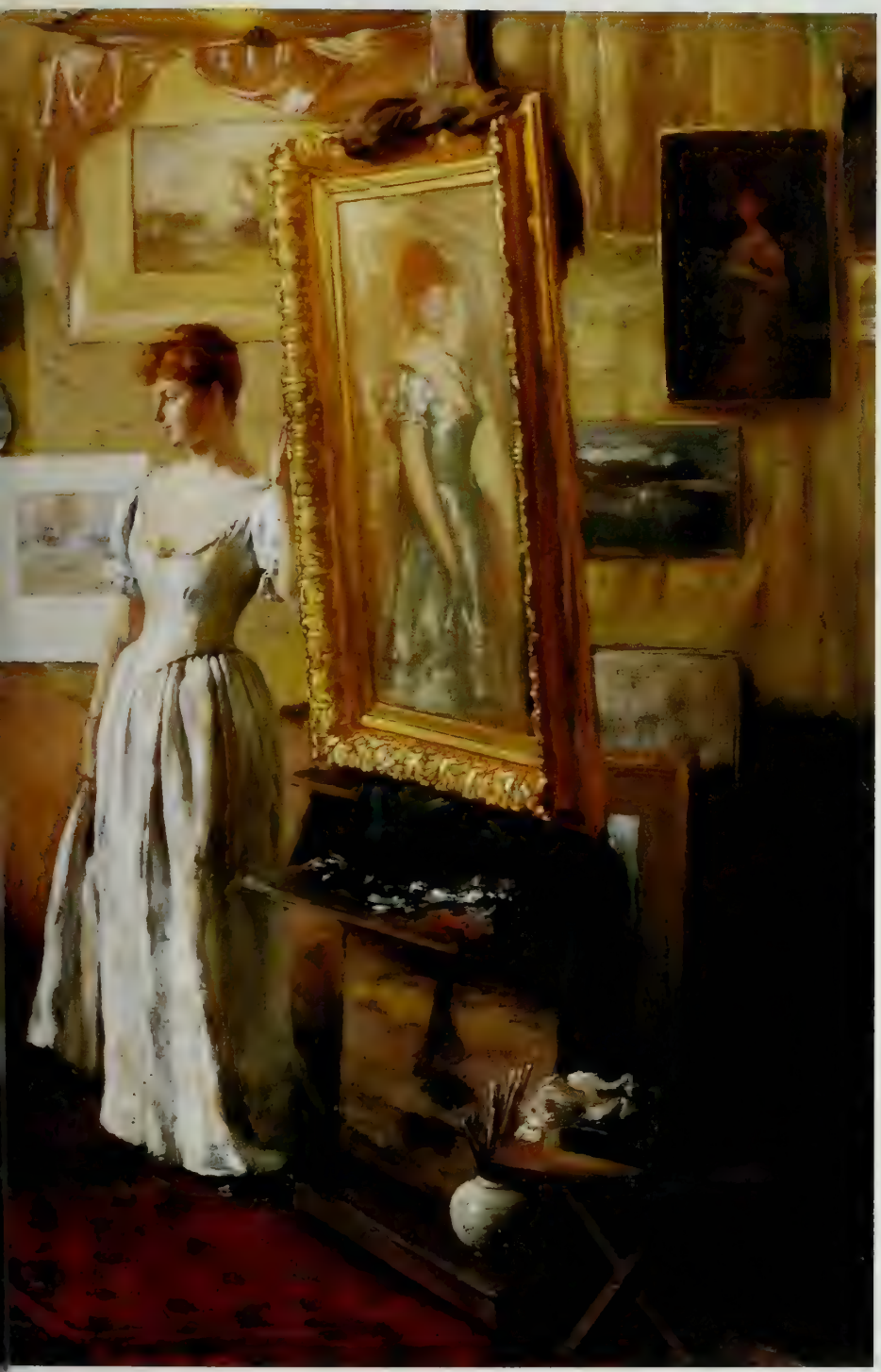
The master bedroom, French and feminine, is done in pink, blue and beige chintz with woodwork painted a soft green and white. The Kashan carpet is pale blue and gray. True to form, Tamara doesn't desert her two favorite French kings. The marble mantel is Louis XV, and the large chest of drawers is from the transition period, as is the little *bureau plat* bearing the mark of the Château de Rambouillet. The graceful *duchesse brisée* and the pair of giltwood side chairs are early Louis XV, and the mirror and sconces over the transition chest are Louis XV all the way. The painted headboard is from a doge's palace in Venice. Doge? Venice? Wait a minute! Who let that Italian in here? □

OPPOSITE: On the dining table are settings from a dinner service from Cartier, which was originally commissioned by Eli Lilly for his own collection. Completing the array is glassware by Viennese artisan Ludwig Lobmeyr. The gilt Louis XVI–style chairs are covered in an ikat-design fabric, whose colors are echoed in the *faux-marbre* and texture-painted walls.



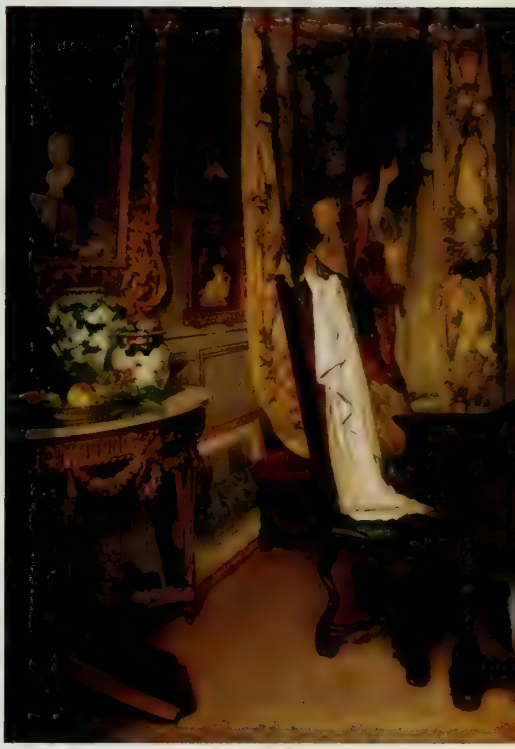
Paintings of the Artistic Interior

Canvases That Turn Inward to Explore Rarefied Private Worlds



SOOT, BILLBOARDS, omnibuses, beggars —such public offenses to private sensibilities grew so rapidly in the nineteenth century that the doors to the outside world had to be shut ever more firmly. On the unpolluted side of their thresholds, domestic interiors, especially those of artists, often burgeoned into exquisite hothouses of beauty and taste, capable, so their occupants hoped, of withstanding the onslaught of swelling populations, factories and commerce.

This point is made with almost black-and-white clarity in the paintings of Atkinson Grimshaw, who captured the pervasive grime and gloom of Victorian cities. Gravitating toward the dreariest commercial and dockside streets of London, Liverpool or



TEXT BY ROBERT ROSENBLUM

ABOVE: *Fair Critics,* Charles Courtney Curran, 1887. Oil on canvas; 18" x 32". Before becoming a leader of the Cragsmoor Artist Colony in New York, Curran concentrated on genre subjects, such as the fashionable artist's studio. Berry-Hill Galleries, Inc., New York.

ABOVE RIGHT: *Untitled,* Antoine Emile Plassan, circa 1870. Oil on canvas; 16" x 13". Plassan used his sharp powers of observation to re-create the color and texture of the objects in a French interior. The artist, who exhibited at the Paris Salon from 1846, was decorated with the Legion of Honor. Post Road Gallery, Larchmont, New York.



ABOVE: *The Chorale*, Atkinson Grimshaw, 1878. Oil on board; 17½" x 21¾". In a recently rediscovered work, Grimshaw captured the idyllic domesticity of a Victorian home, featuring his own Yorkshire residence and family governess. Grimshaw's interest in artistic trends, particularly those of interior design, is reflected in his careful rendering of the room's decorative details. Christopher Wood Gallery, London.

his native Leeds, Grimshaw preferred nocturnal settings, when the fog-bound tawdriness of gaslit ads, wet cobblestones and cheap shops could expand into a man-made universe of numbing melancholy.

But on other occasions, the same artist could also paint the reverse side of this coin: spotless, daylit interiors of a house by the sea that he rented in faraway Scarborough. There, in the 1870s, he redecorated this private haven with his own selections from the more tasteful side of Victorian decorative arts. From the Orient came Chinese blue-and-white porcelain and painted Japanese fans that, since the 1860s, had become a mark of aes-

Chinese blue-and-white porcelain and painted Japanese fans were a mark of aesthetic refinement.



RIGHT: *The Boston* [illegible] Charles H. Woodbury, 1887. Oil o[illegible] 30". Rec[illegible] ognized primarily as a [illegible] Wood[illegible] bury also portrayed hi[illegible] formerly that of William M[illegible] had depicted the space in his [illegible] *dio*. Tom Veilleux Gallery, Farmington

thetic refinement in contemporary interiors. From British sources came a wide range of complexly patterned surfaces—stained-glass windows, floral wallpaper in the manner of William Morris, geometric tile designs that evoked Islam. And having created a hermetic kingdom of beauty, Grimshaw then depicted it on canvas with the kind of loving detail so familiar to seventeenth-century Dutch painters who specialized in interiors that served as showcases for a household inventory of precious objects.

As defenders of aesthetic faith against what looked like the increasingly coarse taste of the masses, many artists of the nineteenth century revived this old-master tradition, offering glimpses of rooms whose carefully contrived wall decorations and furnishings reflected their own visual creed or even their own homes. Already in the 1860s, Whistler invented in his canvases a new world of subtly spare picture hanging and nuanced variations on a single hue that could counter the midcentury's materialistic belief that more was more; and by the 1870s he realized in three dimensions these Japan-inspired interior fantasies, transforming his patron Frederick Leyland's dining room, with its collection of Oriental porcelains, into a blue-and-gold shrine for displaying one of his own paintings.

As for the establishment artists of the Victorian world, if they had enough money, they could dwell in real estate extravaganzas that mirrored their own canvases, often reproducing, like live-in movie sets, the splendors of remote civilizations. In London, there was not only the Holland Park studio/home of Lord Leighton, which featured an Arab Hall with a spectacular mosaic floor, but the Roman villa built in St. John's Wood for Sir Lawrence Alma-Tadema, complete with triclinium, atrium and conclave. There, the painter could imagine himself and his entourage to be living in the scrupulously resurrected classical interiors he constructed, in oil on canvas, as settings for the rituals of daily life in Rome or Pompeii. And on the more modest side of these grandiose historical fantasies, there were many lesser artists who painted some of the great domestic spaces of history, whether at Windsor, Knole or Versailles.

In fact, the fascination of rooms as images of history, of personal aesthetic order or even as stage sets for potential human dramas extended to all areas of later nineteenth-century art. It is telling that only a few years after Alma-Tadema fulfilled his archaeological dream in North London, van Gogh, arriving in Arles from Paris in 1888, began to dream about creating for himself and other like-minded artists a "Yellow House," whose interiors, decorated with his own paintings of sunflowers, would be ablaze with the intensity of the Provençal sun and would provide a humble but radiant sanctuary for those who believed in the new religion of art.

As a more modest relic of van Gogh's ambition, we have his ultrafamous canvas that records his Arles bedroom, in which the placement and the color of every simple object, from washbasin to picture frame, contributes to an enclosed ambiance of restfulness and beauty. Then as now, for artists as for the rest of us, rooms in both two and three dimensions can offer every kind of shelter. □



La Lecture, 19th-century French School. Oil on canvas; 31⅛" x 25". According to art historian Charlotte Gere, many talented 19th-century artists made "a record of their environment—a sort of interior landscape painting," documenting for posterity "the taste of one person at a moment in time." Elizabeth Royer, Paris.

Europe via the West Coast



CHRISTOPHER IRION

INTERIOR DESIGN BY RONALD CROSETTI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

"It's as if you're entering a European country house, especially one in the south of France," says interior designer Ronald Crosetti (above) of the Burlingame, California, residence of Antonio and Liliane Mariani. RIGHT: Mounted above the living room's fireplace is a 17th-century Italian School oil. At right stands an 18th-century German walnut-and-parcel-gilt secretary.

IN A NEIGHBORHOOD dotted with low-slung ranch houses and classic California bungalows, it's not hard to pick out Antonio and Liliane Mariani's place: It's the three-story castle, complete with tower. Even from the outside, it is obvious that the owners are interested in something quite different from ordinary suburban living.

In fact, the Marianis' house is a tribute to their nostalgia for Europe, particularly Liliane Mariani's memories of her childhood in the south of France. Her husband is from Taranto, in southern Italy. The couple have a seventeenth-century house in Paris, which serves as home base on their trips to Europe to buy for their San Francisco antiques shop. All these experiences are expressed in their main residence in Burlingame, south of San Francisco.







"We went on overseas buying trips for some of the art and antiques," says Crosetti. "The Marianis wanted their residence to be truly European in feeling." A still life with flowers, an 18th-century Italian School oil, is displayed in the living room. The pair of 18th-century Venetian armchairs, which have red-japanned frames, are upholstered in a Brunschwig & Fils fabric. Antique Heriz carpet.



ABOVE: "The house had previously been very plain and unremarkable," says Crosetti. "A lot of architectural details were put in to add interest. For instance, in the library we installed the mahogany paneling and shelves with tooled-leather accents." The 18th-century table is Italian. OPPOSITE: A view from the living room to the dining room takes in arched doorways, a Venetian painted armchair upholstered in an 18th-century tapestry and an Italian Neoclassical parcel-gilt and painted marble-topped gueridon.

The entrance garden crowded with herbs and flowers, the carved wooden doors and the narrow windows announce to visitors that they are approaching a foreign country. Inside, the atmosphere is even less typically Californian. The walls are covered with rough plaster, the ceilings striped with crudely cut beams culled from French farmhouses. Rounded stones set into the arched doorways around the entrance hall reinforce the air of primitive simplicity. It is difficult to believe that this was once an unassuming suburban house. The Marianis spent two years transforming the basic shell, slathering on the plaster and chiseling the floorboards themselves.

"We did it together," he says. "With lots of fights," she adds. One of the arguments was about the shape of the windows. He wanted wide, she wanted narrow, in the spirit of their house in Paris. "I wanted charm," she says. Charm won out.

Within these rustic walls are antiques from Italy, Germany and France, including many sophisticated styles worthy of a château. The combination of rustic and elegant works, the same way that it does in French country houses that have been owned by the same family for generations, where old country furniture shares space with more elaborate pieces inherited from Parisian relatives.

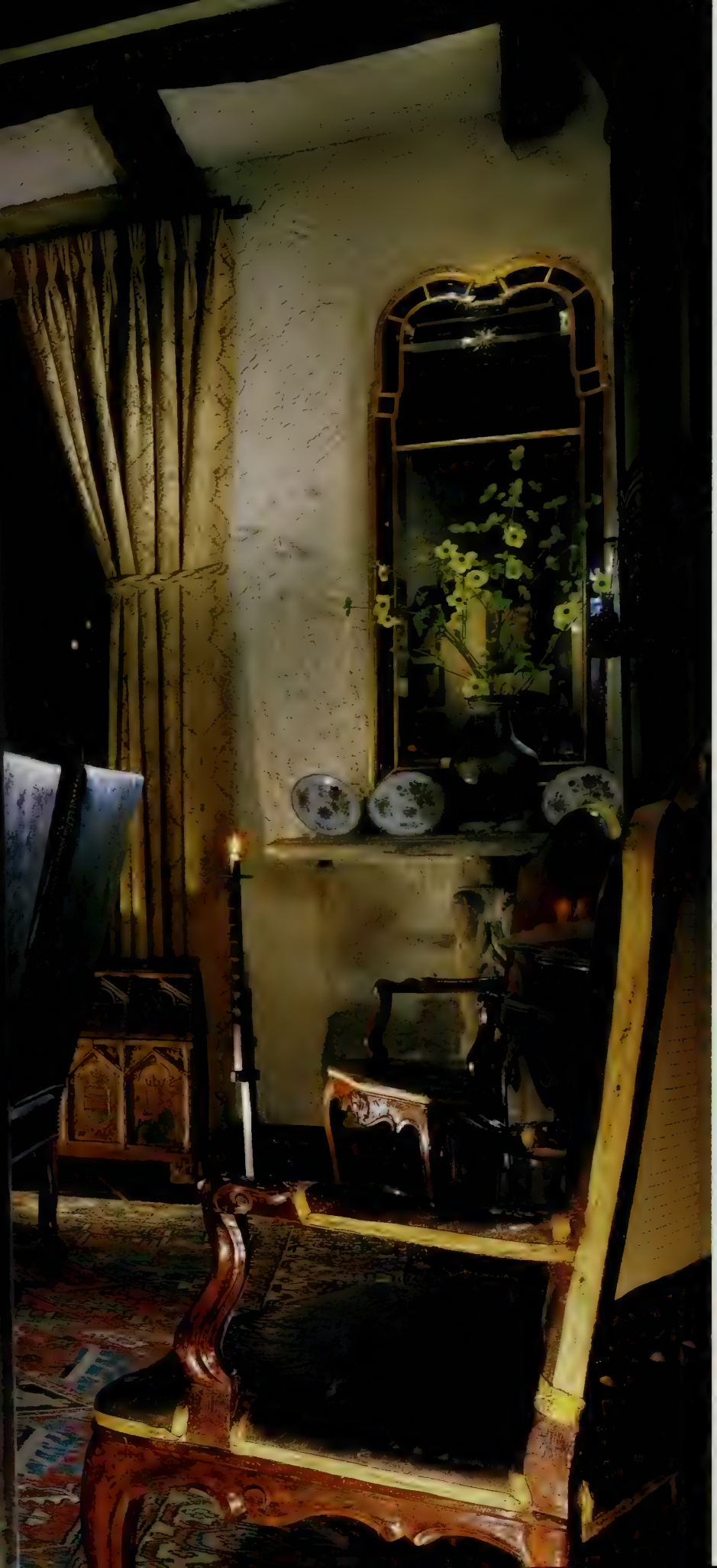
In this case, much of the furniture came from the Marianis' warehouse. San Francisco interior designer Ronald Crosetti helped them to make choices among the wealth of possibilities. He then placed the pieces in the rooms throughout the house.

More than most decorating jobs, this one involved clients who wanted to participate very actively in the planning and the execution of the project. Not only did the Marianis have a warehouse full of furniture; but they were able to order up just about any special effect—from carved stair railings to complicated cabinets to unusual finishes—from their custom workshops.

"I was a little worried at first that Ron would have fancier tastes than me," says Liliane Mariani. "I didn't want the place to be too refined, because I like the primitive. But we became good friends, and we worked very well together." The designer observes, "It's a very personal house, because she has a lot of emotional







feelings for many of the things inside."

On their shopping excursions, Antonio Mariani has always searched for the large pieces of furniture, while his wife ferreted out the smaller accessories, the things that give a room warmth and character. Not all her shopping was for their business, however, and over the years she has accumulated her own collections of artworks and objects. Her distinctive assortments include tortoiseshell, ivory, porcelain, pewter, silver and majolica.

For all this, the Marianis' house is more than an abundance of furnishings prettily arranged. The real personality of the residence comes from the sense that the owners have not only created a very traditional European setting but live in it in a very European way. The kitchen, so frankly old-fashioned and filled with objects, is perfectly functional. Their garden, too, is both decorative and useful, the way gardens were when Liliane Mariani was growing up on the sunny hillsides of Nice. California's similar Mediterranean climate has made it easy for her to plant childhood favorites, including flowers, fruit trees, culinary herbs and hazelnut trees.

The Marianis have lived there for only eighteen years, but the house seems to have been inhabited for generations. They are startled when friends occasionally ask whether they might consider moving, perhaps to a larger lot or a different neighborhood. Their response is both traditional and European.

"In Europe, we don't move around. We stay in the same place forever," says Liliane Mariani. "I like our location. I'm near stores, so I can shop the way I do in France. I'm so happy when I'm at home with my music, my films and my books. For me, a house is the soul of a person." □

"The rough-hewn beams in the dining room and elsewhere were taken from old farms in France," says Crosetti. "They emphasize the rustic atmosphere that the Marianis asked for throughout their residence." Forming a dramatic backdrop for the space is a 17th-century Flemish landscape tapestry that hangs over an Italian walnut credenza. Antique Heriz carpet.



"The fabrics that we used in the house are deliberately subdued and almost faded in their coloring," explains Crosetti. "We didn't want things to be bright and new in appearance. They were to blend in seamlessly and underscore the overall air of age and warmth." The master bedroom's Baroque painted bedstead and wall sconces are Venetian. Brunschwig & Fils drapery fabric.

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A Paris Apartment Recalls Louis XVI Style
continued from page 132

teenth century. I worked with him exclusively. It's great having one person who can execute your whims."

Dufour helped Burn locate fabrics that would reflect her vision but would also hold up to the strength of Paris. For the living area she found a dusty-rose damask upholstery, and she used a terra-cotta-and-sandstone plaid in fashioning an alcove in the kitchen. "Plaids aren't usually part of my repertoire," she says, "but the fabric had a French country kitchen texture and feel, and it was dressed up enough to be Paris."

Burn selected a floral print for the walls and the canopy bed in the bedroom of her daughter, Adriana, and bold stripes for the master bedroom. "Stripes are perfect for the eighteenth century, so I used them everywhere in the bedroom." The colors, pale peach, gray blue and cream, provided the luxury she was looking for but also the warmth. "I didn't want the room to be too authentic. I don't like for things to get too serious. That's when you end up with a literal reproduction. I thought of it more as a play on the period."

If the use of fabrics was something new to a Burn design, the choice of the *lit à la polonaise* in her bedroom wasn't. "The bed is always the center of my interiors, and all my beds have their own special moods. And when one has a grand canopy or swirling draperies, it makes me feel like I'm in another world."

"Stripes are perfect for the eighteenth century, so I used them everywhere."

Creating other worlds is a Diane Burn trademark. "That's how I realize my sense of security," she says. "Some women find it in men, some in a family or a career—I find it in organizing space, in shaping it until it becomes an ideal place built by my own design." □

A Florida Penthouse with Jamaican Flavor
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results encompass many centuries and continents and cultures: A third-century Syrian mosaic set on a bronze table base now occupies the dining room sitting area. "It was obviously inspired by Giacometti," says Jordan, "but it was made by Carolyn Gratale in New York."

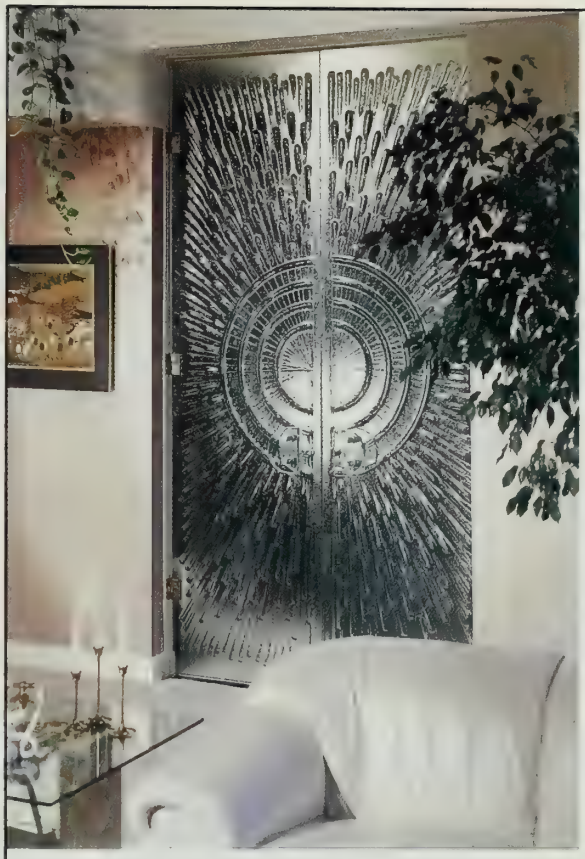
The owners, a couple with three grown children, wanted spaces where the family could sit and dine or hide away to read or watch television—an apartment for moments both convivial and quiet. Since the dining room doubles as a sitting room, the table was kept small, but it can expand to seat as many as twelve at a more formal dinner. The two guest bedrooms were designed as "tranquil private suites," says Gregga; one is paired with a sitting room and features an iron-framed bed, a paisley fabric on the walls and a wool sisal carpet.

"You can always find a corner to sit in and read," says the wife. "We made sure all the chairs were extra comfortable." The furniture is thoughtfully situated: Each piece has an appropriate—and useful—place. "Everything is very inviting, and nothing is impractical," Gregga notes.

"We kept in mind dark wood, light floors, cool fabrics."

But this is a plantation house in spirit, and many of the "extra-comfortable" chairs are on the three terraces that offer views of the ocean, the city and the ship channel that leads from the port of Miami out to sea.

For the couple, Fisher Island, says the husband, is "unreal and away from it all, a place to be coddled and taken care of, a place where you can walk on the beach and see no one." The city is, nevertheless, very much a part of the apartment, which looks out, in one direction, onto a vast, turquoise expanse of ocean and in the other, to the Miami skyline. □



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Creating an Art Déco–Inspired Environment in Manhattan
continued from page 165

Japanese things speak very fluently to Déco because they're both basically about clean lines and form," Mirviss says. Wiseman points to the modern Japanese ceramics sitting agreeably on his Déco-style fireplace with a 1902 painting behind—"That's the philosophy of the apartment: this balancing of disparate elements," he says.

The couple wanted a dining room where they could entertain on a heroic scale. The room is so large—it can easily seat forty—that for intimate dinners they found they had to divide it in half. This was accomplished by means of two movable four-panel screens designed by Wiseman and upholstered in a silk velvet Art Déco fabric; in addition to warming the room up, they serve as a sound buffer. The dining chairs are nineteenth-century Russian, but Wiseman, with his penchant for connection, sees "something almost Oriental" in them. Two early-nineteenth-century Japanese calligraphy screens float on a ledge, while a large American oil embellishes the opposite wall. The teal-blue Japanese grass cloth wallcovering, selected to lend both texture and warmth, took over a year to wash ashore. "They claimed it went down on a ship in the middle of the Pacific," Mirviss says suspiciously.

The library came scrolled with beautiful old walnut paneling that had been painted over. "My view," says Mirviss, "was let's take it down; Paul's was let's salvage some of it and make it work." The designer adds, "We used a Déco-style carpet to calm down the Frenchness of the room, then we put fabric woven to look like wood on the walls to *keep* it calm—if I'd used a brocade damask it would have been too French. By leaving the paneling and then using a modern carpet and wallcovering, we were able to connect the room to the rest of the apartment."

Wiseman clustered most of the couple's paintings in the library "so you would get a strong statement from them all together—the paneling, that dark walnut, could deal with all those gilt frames and dark colors." The paintings are double- and triple-hung, in the nineteenth-century European fashion. "Paul's instinct for where and how to hang pictures is superb—and remember, I'm an art dealer and *I'm* always going to clients and helping them rehang *their* art," says Mirviss. "He changed the whole character of the room by rehanging them the way he did—the balance, the *asymmetry*." The designer elaborates, "'Connect to the architecture' is part of my philosophy, always. I take my cues from it; it prompts me to the direction a room should take—if you try to fight it, it never works. That's why nineteenth century works so well in the library, and Déco in the living room."

The bedroom is seamless and serene, with carpet and walls the same quiet color (the only room in the apartment where that's the case). "Grayish pink, but it really depends on the light—it's particularly pink in the morning," says Mirviss, adding with a laugh, "When I said to my husband, 'How about doing the room pink?' he turned purple." The fabric in the bedroom is a contemporary printed chintz with a Déco feeling, the dressing table and chair Déco, the chest of drawers Empire style. "The room had been Frenchified," says Wiseman, "with far too much molding and detail. We took quite a bit off to make it look simpler but still traditional so it would connect. Connection is what it's all about." □

"'Connect to the architecture' is part of my philosophy, always. It prompts me to the direction a room should take."



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An Important Personal Collection Fills His Connecticut House
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rubber-stamp prints that, she says, "everyone could afford." These were large editions by artists such as Sylvia Plimack Mangold, Richard Artschwager and Agnes Martin, and the entire portfolio sold for a thousand dollars at the Museum of Modern Art. "I asked Sol to do a print, and the next morning at nine o'clock he delivered the drawing for the print," Carol LeWitt recalls. "This is the kind of man he is: In the fifteen years we have been together he has never been late. He manages to do a mammoth amount of work at a quiet pace." Everyone who knew LeWitt before he met Carol agrees that she is the perfect match for him. Both are involved in myriad projects, yet they seem calm and unrushed. Says Bernice Rose, curator of drawings at the Museum of Modern Art, "Carol is extremely energetic, extremely helpful to Sol, but she has her own life and is not the kind of artist's wife who trails and takes credit."

Carol LeWitt was first exposed to the art world when she worked as an assistant to Chuck Close and later to Brice Marden. With partner Elaine Carl, she now runs Ceramica, a store with branches in New York and Connecticut that imports Italian and Moroccan ceramics. She came up with the idea for the business when she and LeWitt went to Deruta in Umbria, Italy, to buy dishes for their house. She realized that although the craftsmen there had the traditions and the visual vocabulary to make beautiful ceramics, their work was unsophisticated from a design point of view. Ceramica has tried to invigorate their industry by reviving old designs and commissioning new ones by artists such as LeWitt himself, Donald Sultan and Lawrence Weiner.

Not far from the couple's Connecticut house is a large modern building that houses LeWitt's newest studio, a recently completed, sunlit wooden structure designed by local architect Tom Norton and the artist. It is LeWitt's private sanctuary, and no photographer is allowed there. A worktable dominates the middle of the studio, and other tables are arranged in a circle around the periphery of the room. Besides works by LeWitt, the only pieces on the walls are a few drawings by Sofia and Eva.

LeWitt is up every morning at about five o'clock. He reads for an hour, walks to get *The New York Times* and is ready for work at eight-thirty. He works until twelve or one, when he swims laps and then reads. He always maintains his productivity. "Sol creates studio situations even in hotel rooms," says Carol LeWitt, "whether he's making postcard drawings for friends or line drawings."

This solid collection is only an adjunct to LeWitt's own art.

Sol LeWitt's productivity can perhaps be traced to a family predisposition. When LeWitt's father emigrated from Russia, he was a mining engineer. But he soon became an inventor, and with money he made from inventing the cylinder bolt lock he went to medical school. Dr. LeWitt became an eye and ear specialist who later developed instruments for eye surgery. LeWitt's mother was a nurse who served in the U.S. Army during World War I. Sol LeWitt was born in Hartford in 1928 and was raised there and in nearby New Britain.

LeWitt's love for art was inspired by his parents, who often took him to visit the venerable Wadsworth Atheneum. The museum was then in the hands of the legendary A. Everett "Chick" Austin, Jr., a courageous and even audacious director who between 1927 and 1944 made it one of America's most avant-garde and adventurous museums. LeWitt had his first art classes at the Atheneum. He went on to study art at Syracuse University and was awarded a B.F.A. in 1949. He moved to New York City in 1953, where he attended the Cartoonists and Illustrators School (which later became the School of Visual Arts). After a short stint at *Seventeen* magazine, first as a photostat operator and then as a production assistant, he became a graphic artist in I. M. Pei's architectural firm. LeWitt later said that the year he spent with Pei was formative: He learned that although creating may require the cooperation of many people, it is the concept of the work that gives it strength and unity; the product—whether it is a building or a painting—is merely the physical evidence that a creative process has occurred.

Over the next few years LeWitt worked as a graphic artist and painted. In 1960 he was hired to staff the Information and Book Sales desk of the Museum of Modern Art. During his five years there he met future art critic Lucy Lippard, who had a job in the museum library, and artists Robert Mangold, Robert Ryman and Dan Flavin, who were guards.

LeWitt became part of a group of young artists who, following in the footsteps of members of the twentieth-century avant-garde like Malevich and Ad Reinhardt, were resisting established notions of art based on the traditions of idea and matter.

His early works were paintings in the Constructivist style, then reliefs, three-dimensional paintings and freestanding sculptures. By 1965, when he had his first one-man show at the Daniels Gallery in New York, he was using the square and the cube as his basic modules to produce series of constructions that played with ideas of solidity or immateriality, two- or three-dimensionality and other visual ambiguities.

Even as LeWitt was describing the simplest geometries, his work became more complex and visually exciting when he introduced the idea of serialism. He was inspired by the rapid time-lapse photography of the innovative nineteenth-century photog-

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An Important Personal Collection Fills His Connecticut House
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rapher Eadweard Muybridge. Andrea Miller-Keller, curator of the Wadsworth Atheneum, said that the method allowed LeWitt "to move beyond the simple repetition of modular units into a new territory full of unexplored and unpredictable possibilities."

LeWitt began producing books as art in 1966. It was a logical outlet for the expression of ideas in a visual form, and a compelling medium for a man who believes that art should be widely available. That same year LeWitt participated in the influential "Primary Structures" show at New York's Jewish Museum, where he was one of the artists—like Dan Flavin, Ronald Bladen, Donald Judd and Carl Andre—who were looking for new, more primary art forms to replace traditional painting and sculpture.

In October 1968 LeWitt began the series of works that would catapult him to the forefront of the avant-garde, when he produced his first "wall drawings"—which were done by drawing directly on the walls of New York's Paula Cooper Gallery. His second wall drawings, a month later, were made by LeWitt and five others according to his specifications. The next year the drawings were accompanied by titles that served as instructions for reproducing the works elsewhere, by virtually anyone.

These seemingly simple actions had a profound effect on the course of art. The concept was primary, the execution secondary. Although the distinction between concept and execution is well established in art history, LeWitt's achievement was to divorce the two completely by formulating the concept entirely in one medium—language—before its almost routine execution in visual form. The result, critic Donald Kuspit has said, is "the look of thought." As LeWitt himself wrote in his famous essay "Paragraphs on Conceptual Art," "The idea or the concept is the most important aspect of the work. . . . All of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art." This is not to say that the work is intellectual in a scientific or even highly rational way. Rather, it represents an intuitive way of thinking that allows one to ruminate, to explore permutations. In fact, the process can be far from rational. Critic Rosalind Krauss has commented, "LeWitt's logic is as madly obsessive as Lewis Carroll's."

Though cerebral, LeWitt's work is highly visual. He combines his mathematics and methodologies with an exuberant sensibility. Critic Robert Rosenblum called him "one of the most coherent . . . artists who presume to balance the constant eye-mind equation of art in favor of the mind . . . more to the point, his art has turned out to be stunningly beautiful."

Until recently, each wall drawing had a title that instructed the artist assigned to execute the work—for example, *Ten thousand random not straight lines.* As the drawings became more complex, so did the instructions: *On a black wall, a white trapezoid within which are white vertical parallel lines and a white square within which are white horizontal parallel lines. The vertical lines within the trapezoid do not enter the square, and the horizontal lines within the square do not enter the trapezoid.*

"We want the art to be available. What's the use of it if it sits in a basement?"

Anyone careful enough to follow the directions could successfully recreate a LeWitt wall drawing. Assistant Anthony Sansotta described the procedure in *The Hartford Courant* in 1989: "You make it as precise as you can. . . . It's sort of like tying your shoes. Each time you do it, it comes out a bit differently, but essentially it's the same result." Wall drawings have been done by such artists as Markus Raetz and Adrian Piper, as well as curators, collectors and even Queen Noor of Jordan, when she was a student at Princeton.

As Sol LeWitt told Miller-Keller, "I think of them like a musical score that could be redone by any or some people. I like the idea that the same work can exist in two or more places at the same time. . . . Ideas cannot be owned. They belong to whoever understands them."

Over the years the wall drawings evolved, from straight lines drawn in pencil to arcs and broken, crooked lines. The lines thickened and metamorphosed into simple geometric shapes. Then the figures became isometric, introducing the illusion of objects in space, although not the reasonable facsimile of reality that perspective allows, but an obviously artificial space.

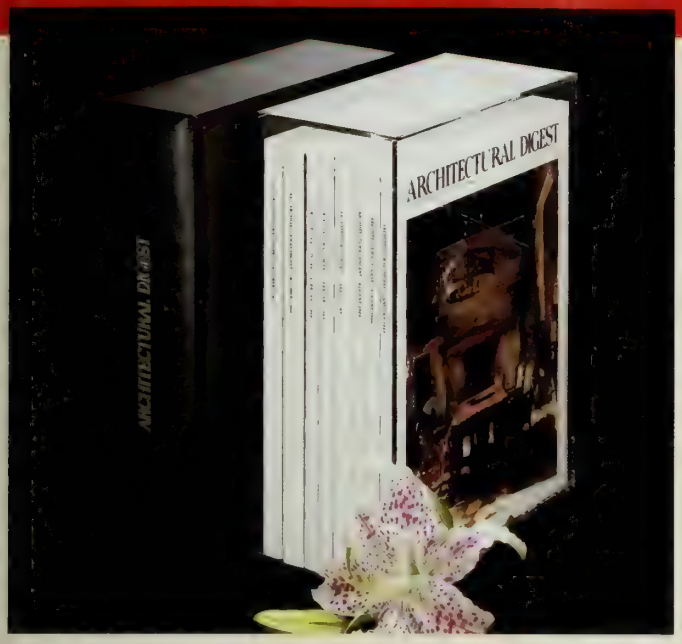
In 1983, when LeWitt began experimenting with ink washes using the printer's palette of red, yellow, blue and black, he became a brilliant colorist. The wall drawings—which earlier seemed almost ethereal, "like yard after yard of exquisite gauze," as critic Jean-Louis Bourgeois said in 1969—became bolder and more vivid, monumental and decorative. Now the works are too complex for the titles to serve as instructions; they are almost merely titles. Draftspeople work from elegant diagrams, supervised by the artist's trained assistants.

LeWitt refuses to succumb to the established hierarchy of art media, which values most the relatively permanent and exclusive media like painting and sculpture. He has become one of the most versatile contemporary artists, producing prints, artists' books, photographs, wall drawings, drawings on paper, sculpture, ceramics and useful objects.

The importance of books in Sol LeWitt's oeuvre cannot be underestimated. His books are not only another outlet for his visual explorations but one that makes his work most ac-

continued on page 226

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AM02

An Important Personal Collection Fills His Connecticut House
continued from page 224

cessible to the public. "I started doing books because they are the perfect format for my work, but also because they were cheaper and one book could be seen by many people," he says. His 1990 *Cube* examines the effects of artificial light on a white cube. Nine source lights were directed toward the cube and turned on and off to produce all of their possible combinations. The resulting 511 permutations were photographed, and are presented, one to a page.

LeWitt's passionate commitment to artists' books led him in 1976 to found Printed Matter, along with art critic Lucy Lippard, critic and filmmaker Edit Deak, Pat Steir and others. Artists' books were an art form long appreciated in Europe but virtually unknown in the United States. Theirs was a pioneering idea—to distribute artists' books. "So many artists at that time were doing books, and they sat in basements," says LeWitt. "Printed Matter was founded to get these books out." It is now the largest source of books by artists in the world, carrying three thousand titles by more than two thousand artists.

Drawing on his geometric imagery and serialism, LeWitt has also produced significant sculptural work, including the seminal *Incomplete Open Cubes* documented in one of his books. Peter Schjeldahl has said, "LeWitt's many sculptures of cubic and lattice-like forms . . . are relentlessly faithful renderings of arbitrary mathematical formulations."

In the late 1980s Sol LeWitt began producing the sculptural *Complex Forms* informally known as the Iceberg structures. They are beautiful, irregular forms, not obviously predetermined by a method like serialism. They are fabricated in Spoleto and in Deep River, Connecticut, translated first from the artist's drawings into maquettes and then into full-size sculptures of fiberboard or aluminum covered with enamel.

LeWitt's enthusiasm for new media has taken him into areas where art becomes design, commercial art. Atheneum curator Davenport reports that he is designing a wine bottle for the one hundred and fiftieth anniversary of the museum in 1992. "Oh, no," he demurs modestly. "Not a bottle. Just the label."

For Nina Ricci, a company whose owners collect LeWitt's work, he designed the packaging for a new line of men's fragrances called Ricci Club. He has designed scarves for Louis Vuitton and, like Roy Lichtenstein and Arata Isozaki, created rugs for Vorwerk, which are sold at the Museum of Modern Art. Some of his colleagues have criticized his commercial involvements, but Sol LeWitt maintains that he thinks of art "as a total entity." "My aesthetic comes from the Bauhaus and the Russian Suprematists, and I see art also as being practical," he says.

Although LeWitt contends that his work has both political and moral implications, his cool detachment was tested recently when a curator found his work not merely political but politically incorrect.

In June 1991 a traveling exhibition called "Eadweard Muybridge and Contemporary American Photography" opened at the National Museum of American Art in Washington, D.C. It included *Muybridge I*, LeWitt's homage to the photographer who introduced him to serialism. It is an eight-foot-long black box with a series of pinholes. Peering through, the observer sees an advancing nude woman whose body becomes more sharply defined as she approaches, but whose identity diminishes until finally only her navel is visible.

LeWitt is devoted to the concept that art is a statement of an age.

Elizabeth Broun, the museum's director, removed LeWitt's piece, saying it was "degrading and offensive" to women; like a peep show, it made the woman an object to be enjoyed by voyeurs. The organizers of the show demanded that it be reinstated. Broun suggested that it be displayed in a section apart from the rest of the exhibit, with a brief explanation of her objections. The curators refused. Finally, Broun agreed to show the piece as part of the exhibit.

At the time of the controversy, LeWitt was in Spoleto with his family. In an interview then with *The New York Times*, exhibition curator Jock Reynolds said that LeWitt was "very troubled and unhappy." Today, LeWitt says, "It was an overreaction on the part of the curator. She was exercising a degree of censorship that was unnecessary about that particular piece. It was a pretty innocuous piece from a sexual point of view, and she misrepresented it.

"She received no support from anyone," he continues. "Perhaps it was also a controversy about the power of the curator of an exhibition and the director of the museum who shows it. An institution can take works out of a show for space reasons, but not on aesthetic or moral grounds."

LeWitt does not like to be in the public eye. He is happiest at home, content with his family and his art. He is a man who truly loves art, who is devoted to the concept that art is a statement of an age rather than a series of masterpieces. At a time when those in the art world are so frequently accused of self-serving hype, Sol LeWitt stands out as an example of the serious artist, one who affirms the extraordinary commitment and vitality of those engaged in creative work.

For the "Open Mind" exhibit at the Wadsworth Atheneum, Roxanne Faber-Savage, associate curator of the Education for Youth Programs, prepared "A 'Think-sheet' for Children and Families," which suggests ways to think about and appreciate Conceptual art. It begins with an observation that LeWitt agrees with, "You don't have to have any special knowledge to look," and it ends with, "Thank you for keeping an OPEN MIND." □

The Poet's Provincial German House Illuminates an Intellectual Life

continued from page 185

mality and grandeur of the house's public spaces. The furniture is practical and unembellished—a cupboard contains family mementos; there is a sewing table, footstools and a simple writing desk. Some of Goethe's personal belongings are also on display: letters to Christiane, drawings of Christiane done by the poet, a carpet on which his parents were married and where he himself was baptized. These possessions illuminate another man—one drawn to the intimacy of the family and far removed from the machinations of the ducal court.

Goethe's relationship with and marriage to Christiane Vulpius, in 1806, took many of his friends and contemporaries by surprise. She was considered simple and provincial, and lacked the intellectual and social abilities of Charlotte von Stein, the wife of Karl August's chief equerry, with whom the poet had earlier maintained a longtime (and some historians claim platonic) affair. Christiane appealed to Goethe's domestic and familial needs (she gave birth to their son, August, in 1789), and it is unlikely that Goethe would have accomplished so much if Christiane had not provided him with peace at home. He knew it and so did she, and they ignored the whispered mockery.

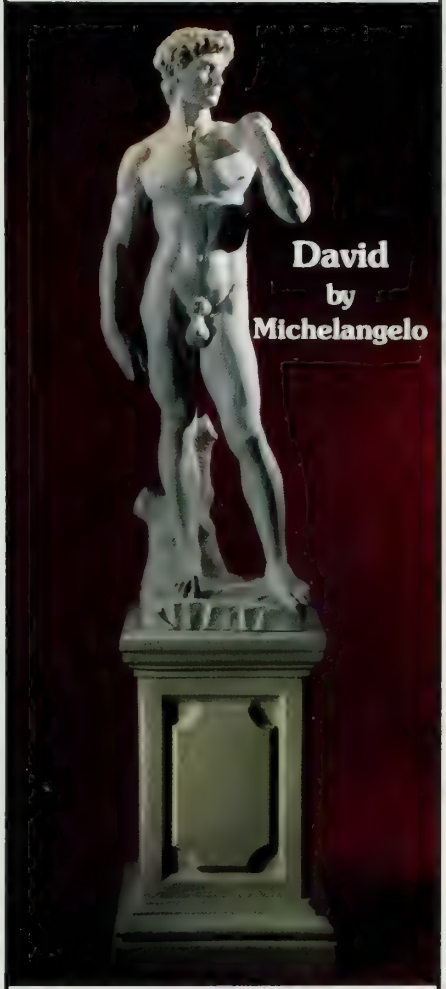
Visitors to Goethe's house see little in the public rooms that points to a literary life. The residence could have belonged to a financier or a diplomat, a scientist or a minister indifferent to literary pursuits. But Goethe's library and study effectively dispel that notion. The study is painted a pale green that he believed was appropriate for a contemplative setting. The walls are all but bare of works of art or adornments. There is, however, a generous view of the garden. It was clearly a place of work and intellectual labor. A simple table surrounded by four Chippendale chairs stands in the middle of the room. There is a standing desk and a Louis XVI desk, but no plush chair or settee, sofa or chaise longue. The objects scattered about are largely utilitarian: a globe, a hygrometer, a set of mathematical instruments, a magnifying glass, a thermometer. One side of the study gives way to Goethe's library, where some sixty-five hundred volumes of literature, history, science, music and philosophy are arranged much as they were in his day. The poet's humble bedroom, just off the study, is furnished only with a bed, an armchair and a footstool, two small tables and a roughly woven rug. It was there that Goethe died in the spring of 1832.

For decades Goethe's house on the Frauenplan, and in fact all of Weimar, were effectively closed to scholars, travelers, lovers of literature and the merely curious who were unable to enter the former East Germany. Today, Goethe's residence and his possessions have taken on the character of a lost treasure suddenly redeemed. Goethe, no doubt, would have approved. In his will, he made it clear that he was acutely aware of the significance of his estate and its educational value for future generations.

My estate is so complicated, so diverse, so important, not only for my descendants but also for the whole of intellectual Weimar, indeed, for all Germany, that I cannot take enough pains and deliberations in order to facilitate the responsibility of those guardians and to prevent calamities due to an inconsiderate application of common rules and rubrics. My manuscripts, my epistolary intercourse, my collections of every kind, deserve the most particular care. . . . I did not collect to suit my fancy or at my own sweet will but always with intention and purpose for my own consequential education and learned something from every piece of my possession—It is in this sense that I should like to see conserved these my collections.

Goethe's only fault, and it is perhaps one of uncommon modesty, was to regard his belongings as of interest only to Germans. They are not. His residence, his collections and his library, as much as his *Faust*, are a legacy for all humanity. □

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ANCIEN REGIME ECHOES

Rich Traditions for a Left Bank Apartment
continued from page 192

gallery that runs behind these three main reception rooms is less restrained, and again demonstrates Pinto's knack for bringing immensity into the realm of comfort. *Ambiance calfeutrée rouge* is his untranslatable description of the space, which roughly means it is red, reassuring and as snug as a London club. The moldings around the doors, the panels and the columns are all *faux-marbre* in the style of Louis XIV; the walls are richly papered and lined with busts on velvet-covered pedestals. Halfway down the gallery, by the door of the Grand Salon, are an innocuous-looking pair of chairs—and a Biedermeier sofa—which turn out to be original pieces by Jacob-Desmalter.

In the area to the right of the gallery, the reception rooms end and the private side of the apartment begins. A white-and-blue hall whose walls are covered with prints of engravings leads past the master bedroom and sitting room to the guest bedrooms; but naturally enough, Pinto is most proud of the master bedroom. "The boiseries date from the Regency period, and they are very fine of their type. The difficulty was to reconcile them with the owner's desire for a warm, masculine atmosphere in his bedroom, because boiseries like this tend to ossify a space if the furnishings aren't sensitively handled. We gave special attention to the goldwork on the panels and redecorated some of them in *faux*-rosewood, but what really made the difference was bold color—the reds and blues of the old Portuguese carpet, the vivid crimson of the screens on either side of the bed, the yellow bedcovering and of course the bed itself."

Indeed, the bed, which was made for Napoleon's sister Pauline Bonaparte to her specifications, is probably the most important antique in the house. It even carries her initials—"PB" (for Princess Borghese)—at its foot. In the end, the image of Pauline, the parvenue princess who lived her entire life against a beautifully constructed, highly theatrical backdrop, is more fitting to the house than anything else. □

ANTIQUES

19th-Century European Mantel Clocks
continued from page 197

used to make portico- or obelisk-form cases and to enrich spare, abstracted "skeleton" clocks, whose only decoration is provided by their exposed structural and mechanical parts.

French aesthetic notions traveled to England as well and were incorporated into the Regency style, which encompasses Empire classicism and the fantastic exoticism exemplified by the Indo-Chinese pleasure pavilion at Brighton. One contemporary writer complained that at England's highest social levels, "every room is in masquerade: the saloon Chinese . . . the library Egyptian. . . . They sleep in Turkish tents and dine in a Gothic chapel." While Regency furniture designers seem to have indulged their every fantasy, only the most advanced clock- and casemakers kept up with prevailing styles. Greco-Roman architectural forms are seen in mantel clocks after designs by Thomas Hope and George Bullock, and neo-Gothic, Egyptian Revival and chinoiserie clocks are known, but most mantel clocks are mired in the earlier tradition of the bracket clock. Although English mechanisms were of fine quality, many British mantel clocks lag behind their French counterparts in stylistic terms.

Mantel clocks made in most European nations prior to 1840 are as a rule superior to those that followed. European mantel clocks increasingly suffered the indignities of mass production and succumbed to the Victorian era's mishmash of historical revival styles. Both useful objects and works of art, the best mantel clocks of the early decades of the nineteenth century marry the talents of the finest technicians, artisans and artists of their age. In the process, they endow the abstraction called time with a tangible wit and beauty that remain unsurpassed. It is perhaps not beyond reason to believe the tale that during Napoleon's final exile, with an entire empire to regret, the great general found it in himself to fret about a favorite mantel clock left behind at Malmaison. □

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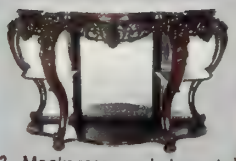
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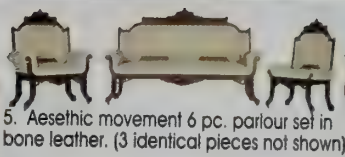
2. Art Deco front and back bar with etched beveled glass.



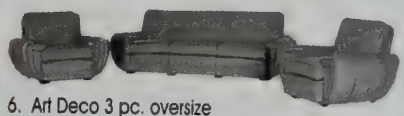
3. Meeks rosewood pierced carved marble top console.



4. Superior quality Victorian front and back bar.



5. Aesethic movement 6 pc. parlour set in bone leather. (3 identical pieces not shown)



6. Art Deco 3 pc. oversize sofa set in grey leather.



7. English mahogany library table with leather top.



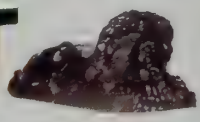
8. Ornate oak Griffin sideboard.



9 . 8' Rennaisance. Revival wall or mantle mirror.



10. Unique Art Deco mirror and console. From London's Crystal Palace



11. Pair of relaxed but watchful 6 1/2' lifesize bronze lions.



12. Huge Renn. Revival walnut bookcase with beveled glass 10' W x 10" H.



13. Pair of 7' bronze torcheres.



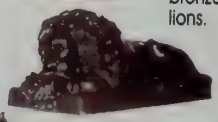
14. Brass eagle lectern.



15. Cherrywood Queen Anne style Wooton Patent Secretary.



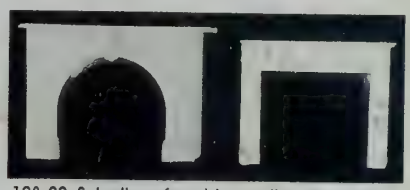
16 & 17. Hand carved solid marble statuary.







18. Solid Walnut 4 pc. Louis XV bedroom suite carved in high relief. With unusual Amoire/dresser



19& 20. Selection of marble mantles.





21. Doré bronze chandelier.



22. Inlaid coffee table with bronze ormolu. c. 1870

23. Bronze and alabaster chandelier with cherubs.





24. King size Walnut and Bird's eye Maple 2 pc. bed set with panther heads.



5. 6' circular sofa tufted black ather.





27. Wooton extra grade rotary patent desk and chair.



28. Cast bronze and leaded glass chandelier.



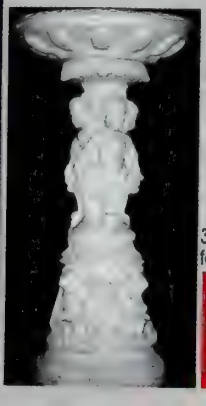
29. Extraordinary pair of mahogany griffin chairs in tapestry.

. Pair of bronze sconces with erty heads. 29" H.



26. Carved mahogany console and mirror 9'4" H.



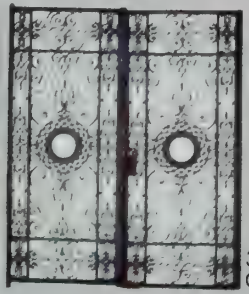


33. 6' beautifully carved alabaster standing lamp.



35. Original Brunswick rosewood inlaid pool table.







32. 6' Carved Mahogany Griffin library Table with Leather Top.

31. Pair of Victorian Cast Iron Gates. 93" H.

34. 6 1/2' solid hand carved marble fountain with griffins and putti.

Brand New 1992 Edition Catalog 150 pgs. $15

In Store for Graves

Michael Graves is taking the concept of decorative objects and household furnishings designed by architects to a new plateau.

Graves Design, a newly formed division of Michael Graves Architects of Princeton, New Jersey, plans to open a retail store on the East Coast next year. The shop, which will be devoted exclusively to Graves-designed dinner- and tableware, watches, photo frames and other products, will bring together a number of designs he has worked on in recent years in conjunction with manufacturing and distribution companies worldwide.

"We plan to show as much as we can stock in the store," says Graves, whose newest designs include wood bookends (left) and a desk clock collection for Architectural Products, sterling and vermeil jewelry (below left) for Belvedere Studio, and notecards and calendars for te Neues Publishing Company of Germany. Since 1970, Graves's prolific output of furniture, lighting, fabrics and tabletop items has helped spur an interest in architect-designed household objects. The assorted tabletop objects he has designed for Alessi now number 40, including the infamous teakettle he introduced in 1985. Currently Graves is adding leather paperweights to his leather goods manufactured and distributed by Spinneybeck Design.


RICHARD & SPEEDY

While the proposed shop will have a high concentration of Gravesiana, it will not stock the furniture he has created for a handful of manufacturers. "However, we will have photographs on hand so that customers may place orders for the furniture directly from the store," Graves says. Until the shop opens, the architect's products will continue to be sold through retail outlets. In the meantime, Graves Design merchandise can be ordered by telephone; 800-927-6409.

Ceramics for the 90s

Susie Cooper turns 90 on Oct. 29, and the doyenne of British ceramics plans to celebrate the occasion fully. She is issuing some new wares, including a limited-edition porcelain model of her famous pottery mark, a leaping deer, which will be on display at a special exhibit at London's **Gallery 25** that opens on her birthday.


WILLIAM TAYLOR

Approximately 120 of Cooper's ceramics and artworks, some from her private collection, will be shown at the gallery. The exhibit spans Cooper's 70-year career, from her days as a designer of Cubist ware (below) for the small pottery firm A. E. Gray to the time when she owned her own company and was making bone china. In conjunction with the exhibit, Trilby Books is publishing a new book, *Susie Cooper*, by biographer and collector Adrian Woodhouse. Gallery 25, 4 Halkin Arcade, Motcomb Street, London SW1X 8JT, 71-235-5178; Trilby Books, Snitterton Hall, Matlock, Derbyshire DE4 2JG, 0629-582949.



Ruba Rombic Revived

Philadelphia's **Moderne** gallery is holding the first major show and sale of **Ruba Rombic** art glassware since it was introduced in 1928. More than 200 pieces of the Art Déco glassware, collected by Kevin and Barbara Kiley over a 12-year period, will be on view through Oct. 24 along with rare examples from the Kileys' remaining collection that are not available for purchase.

Hailed as "true specimens of Cubist art," Ruba Rombic was designed by Reuben Haley and manufactured for one or two years at most. Moderne, which carries French and American Art Déco furnishings, has a large sampling of the geometric glassware, including a complete dinner service with serving pieces, candlesticks, cocktail glasses, vases, pitchers (right) and tumblers—all in shades of lilac, jade, jungle green, smoky topaz and silver cloud. Moderne, 111 N. Third St., Philadelphia, PA 19106; 215-923-8536.


COURTESY MODERNE

continued on page 234

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All-American Folk

At 24, Adam Weitsman has seen his dream of opening an antiques gallery come true. **374 Bleecker Street** (left) in New York is distinguished by a superb selection of American furniture, quilts, "tramp" art and the occasional country piece of cabinetry. "Philosophically, everything is preindustrial," says gallery director Anne Marie Moeller, "which means that it comes from the period 1780 to 1910. Technically, of course, that's well into the time of the Industrial Revolution, but these pieces were all made by hand." Weitsman, who at the age of 12 had a collection of stoneware crocks that was the envy of collectors nationwide, says simply, "I choose for the gallery on the basis of heart. It's what I like." Among the pieces that he has liked (and that visitors such as Mark Hampton and Naomi Leff have shown interest in) are a set of ca. 1830 Pennsylvania side chairs; a Pennsylvania settee, also 1830, painted yellow with grapes stenciled on the back; and a set of small side chairs, ca. 1810, originally painted black over red to suggest rosewood, with the black now wearing off and the red glowing through. There are Adirondack rockers, a wooden wall panel of the Lord's Prayer with the letters carved by a jeweler's saw, and a quilt with stars appliquéd in a grid pattern and a central panel of putti cut out of chintz. 374 Bleecker St., New York 10014; 212-366-6566.

Second to None

If a guest bedroom has to be done on time or on a budget, Timothy Macdonald suggests the **Drapery Exchange** (below), which sells new window treatments "recycled" from designers' show houses or from decorators whose clients changed their minds about custom-ordered drapes. "This is not like buying secondhand drapery," says Waller Walker, who founded the consignment business in Connecticut with Katherine Gogolak and Marilyn Frank. "Even draperies a year old can be too old."

Stocking several hundred sets of "only the best" window treatments—such as wood shutters and bolts of chintz, silk, damask and other upholstery-weight fabrics from Clarence House and Scalamandré, among others—the Drapery Exchange sells the entire window dressing as a package, cornices, tiebacks, swags and all.

Examples include a pair of teal silk drapes with flannel and blackout lining that hung in a show house. Says Walker, "It's so recent it can easily be matched because the fabric is still in stock." Not long ago the partners sold all the upholstery from a client's guest bedroom, even the bath's shower curtain and valance. The business has been so successful that plans are under way to open a similar shop in Washington, D.C. Drapery Exchange, 1072 Boston Post Rd., Darien, CT 06820; 203-655-3844.





COURTESY A. COLIN MAILLARD

Designer's Finds

Since settling in Paris, Diane Burn has been able to frequent one of her favorite shopping areas, the Marché aux Puces. At **Marc Maison**, a branch of MDM Antiques, she has found boiserie, 17th- and 18th-century stone and marble fountains, columns and pilasters, as well as antique iron statuary and benches. Focusing on exterior ornamental pieces adaptable for interiors, Marc Maison is located in the Paul Bert section. Marc Maison, Allée 6, Stand 83, 93400 St. Ouen; 40-10-12-15.

A. Colin-Maillard is "a great find for period lamps." Burn recently admired two Neoclassical lamps of marble and patinated and gilded bronze with silk shades. Also on display: a ca. 1770 chased-bronze candlestick lamp with its original tole shade. The shop sells Ming porcelain lamps with silk lampshades alongside such 18th- and 19th-century French furniture as a ca. 1765 Louis XV mahogany chest signed "M. Ohneberg" (above) and an 18th-century Chinese Export lacquered eightfold screen from Napoleon's bedroom at St. Helen's. A. Colin-Maillard, 11 rue de Miromesnil, 75008 Paris; 42-65-43-62.

continued on page 236

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In the Showrooms


COURTESY RODOLPH


COURTESY RODOLPH

Sanderson reports that its reissue of William Morris designs done by hand with the original woodblocks (*AD-at-Large*, Oct. 1991) was its single biggest success to date. In its more conventionally produced lines, Sanderson is exploring some of the currently popular 1940s and 50s revivals of rich colors and somberly florid (and flowery) designs. The Traditional Themes Collection of wallpapers and fabrics has three patterns of large roses on strong backgrounds. *Braemore* is a jumble of cabbage roses printed on a paisley-style design that is particularly striking in the color combination of blue-leaved beige roses on blue, olive and beige; *Emery Down* is thickly foliaged roses, peonies and grapes in lavender, purple and several shades of green; and *Brockenhurst* (below) has outsize mauve roses curling with thorns visible across a deep black background.

For the first time, Sanderson has created woven tapestries that have a somber quality not evident in its more clean-lined William Morris material. *Cascacs* is a formal design of vases, large scrolled brackets and tropical flowers arranged symmetrically; it has either an off-white or a black background, which is particularly imposing. *Cluny*, inspired by medieval tapestries in the Musée de Cluny, has a random design of peacocks, pheasants and other fauna in a garden of small-petaled, small-leaved old-fashioned flowers. *Glade*, more in the romantic mode of the 18th century, looks through a circle of foliage into a grassy opening in which a stag stands protectively over a doe. The newest offering at Sanderson in this line, just now available in its El Dorado Collection, is a petit point called *Seville*, which shows round fruit with leaves and branches, all done in a mannered two-dimensional mode reminiscent of the Morris style.


COURTESY SANDERSON

Rodolph, a company located in Sonoma, California, since 1980, has fabrics that are traditional in imagery but done with a lush twist. *Tuscany* (above left), from the Celebration Collection, shows exquisitely drafted bunches of grapes and strawberries with, respectively, yellowy-green and coppery-green leaves, springing out of a black background. *Woodland Muse* is a woven fabric with stylized autumn leaves in patterns of brown, taupe and copper scattered against a background of bright yellow, which is then punctuated with small faceted diamond shapes in burnt umber. The Nature's Passion Collection has a brocade fabric, *Grand Prelude* (above right), which weaves a gold-lamé design of leaves into backgrounds of varying gleaming hues. Rodolph is taking the type of rich fabric usually seen in "jewel tones" and presenting it in colors that are just "off" those. Instead of deep red, emerald green and royal blue, *Grand Prelude* has the gold woven across backgrounds of maroon, aqua, lavender, orange gold, celery and thick white.

Dateline: New York

For the fourth year, the English ceramics dealers Brian and Anna Haughton are mounting the vetted **International Antique Dealers' Show** at New York's Seventh Regiment Armory, Oct. 24–29. One new participant is **Richard** Arkway, a Madison Avenue dealer in rare maps, atlases, globes and travel books. Among his wares are a map made ca. 1584 of the Netherlands and Belgium outlined in the shape of a lion and a set of George III globes, one terrestrial and one celestial. "Animals in Ancient Art" is the theme of **Michael Ward**, the Manhattan dealer in ancient and medieval works. He has a Roman bronze basin with handles shaped like snakes and a ca. 800 B.C. rhyton, or drinking horn, that ends in a ram's head. A 5th-century mosaic shows a lioness, with two birds taking shelter beneath a tree. International Antique Dealers' Show, Seventh Regiment Armory, Park Avenue at 65th Street, New York 10021; 212-382-0969.

Carolle Thibaut-Pomerantz, a dealer in European antiques and decorative arts, has been collecting 18th- and 19th-century panels of hand-blocked wallpaper for the last ten years. From Oct. 13 to Oct. 31 she is showing more than 50 of her panels at The Exhibition Space in New York. Among her "old masters" are panoramic papers from such firms as Zuber and Dufour, and Second Empire patterns from Desfossé et Karth. The Exhibition Space, 50 W. 57th St., New York 10019; 212-315-5100.

continued on page 238

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Now, Voyager

It's fitting that **Steve Chase**, intrepid explorer of distant lands and devotee of freighter ship travel, has named his new group of furniture the Voyager Collection. "I want people to have the feeling of finding something in a far-off port and getting it home without actually having to do it, because it's so difficult to ship furniture home in good condition," Chase says.

The Zanzibar line, consisting of an armoire, headboard, chest and desk, is influenced by the textiles, doors, windows and carvings Chase saw during a trip to the African island. The Marrakech furniture (below) "addresses the Near Eastern, Moroccan and Persian designs I love," Chase says, while the Montana line is ranch-style knotty pine. Being released this fall is the Mendocino group of pine furniture painted either hunter green, barn red or white with a finish that's rubbed through. "There's a little Shaker in it, some Irish and Pennsylvania Dutch," Chase says. His next set of furniture will reflect Japanese influences and have a contemporary look. Steve Chase Associates, 70-005 39th Ave., Rancho Mirage, CA 92270, 619-324-4602; also at Mimi London, Pacific Design Center, 8687 Melrose Ave., Suite G168, Los Angeles 90069, 310-855-2567.



COLEMAN PHOTOGRAPHY

Designers on the Move

David Mlinaric of London and his partners in interior design, Hugh Henry and Tino Zervudachi, have established a Paris base in the Palais Royal. The shop/office offers a select ensemble of European furniture—console tables, armchairs, chaise longues, stools, lamps, Art Déco–inspired metal-and-glass chandeliers—from the galleries of two British antiques dealers, Christopher Gibbs and Piers Von Westenholz, and Swiss dealer Peter Zervudachi. Mlinaric, Henry and Zervudachi, 54 Galerie de Montpensier, Jardin du Palais Royal, 75001 Paris; 42-96-08-62.

Ron Mann has closed the doors of his design studio to open new ones—at the old Limn shop on Pacific in San Francisco. (The new Limn is housed in a huge showroom/warehouse on Townsend.) Limn Company Pacific shows Mann's signature metal furniture, lamps and accessories alongside art furniture and lighting by American artists. "The aesthetic is a cross between Japanese, Limn and a California/Pacific Rim look," says Dan Friedlander, who owns both stores. Limn Company Pacific, 457 Pacific, San Francisco, CA 94133, 415-986-3884; Limn, 290 Townsend St., San Francisco, CA 94107, 415-543-5466.

Covering the Market

Alan Boss, who started the weekend flea market at 26th Street and 6th Avenue in Manhattan 18 years ago, has opened an indoor space with 60 booths called the **Metropolitan Arts and Antiques Pavilion**. The market's inventory changes every week, as dealers rent space on a rotating basis. The strong shows to date have been 18th-century Italian furniture, Oriental porcelain and rugs, good silver, botanical prints and early maps, and country furniture.

During the week, Metropolitan holds auctions that fall into two categories: estate auctions and auctions of rare books and ephemera. At one recent auction, Forbes family members bid on a photograph of Harry Truman and his Supreme Court signed by all the subjects. The new space has already been explored by Robert Metzger and Carleton Varney. Metropolitan Arts and Antiques Pavilion, 110 W. 19th St., New York 10011; 212-463-0200. □

Hudson Valley Haven

After 26 years of decorating, June Goldfinger decided that "the best of everything" in interior design was no longer available to the public and that stores offering impeccably designed furnishings were vanishing. With that in mind, she opened a retail "gourmet" furnishings store—featuring Edward Fields carpets, Atelier International furniture, DesignTex fabrics, Flos lighting and Royal Copenhagen porcelain—this summer in Katonah, New York. And she stays open on Saturday and Sunday for weekend sojourners.

Located in the 150-year-old building that used to house the **Katonah General Store**, the name Goldfinger has kept, the shop (right) is brimming with everything from a Corbusier swivel chair covered in teal-green mohair to Goldfinger's own oversize rattan furniture and her billowing bride-and-groom boudoir chairs. In the window are pieces of imperial Russian porcelain, while outside is a set of the French-made Très Comfort line of polished hardwood furniture. Katonah General Store, 109 Katonah Ave., Katonah, NY 10536; 914-232-6400.



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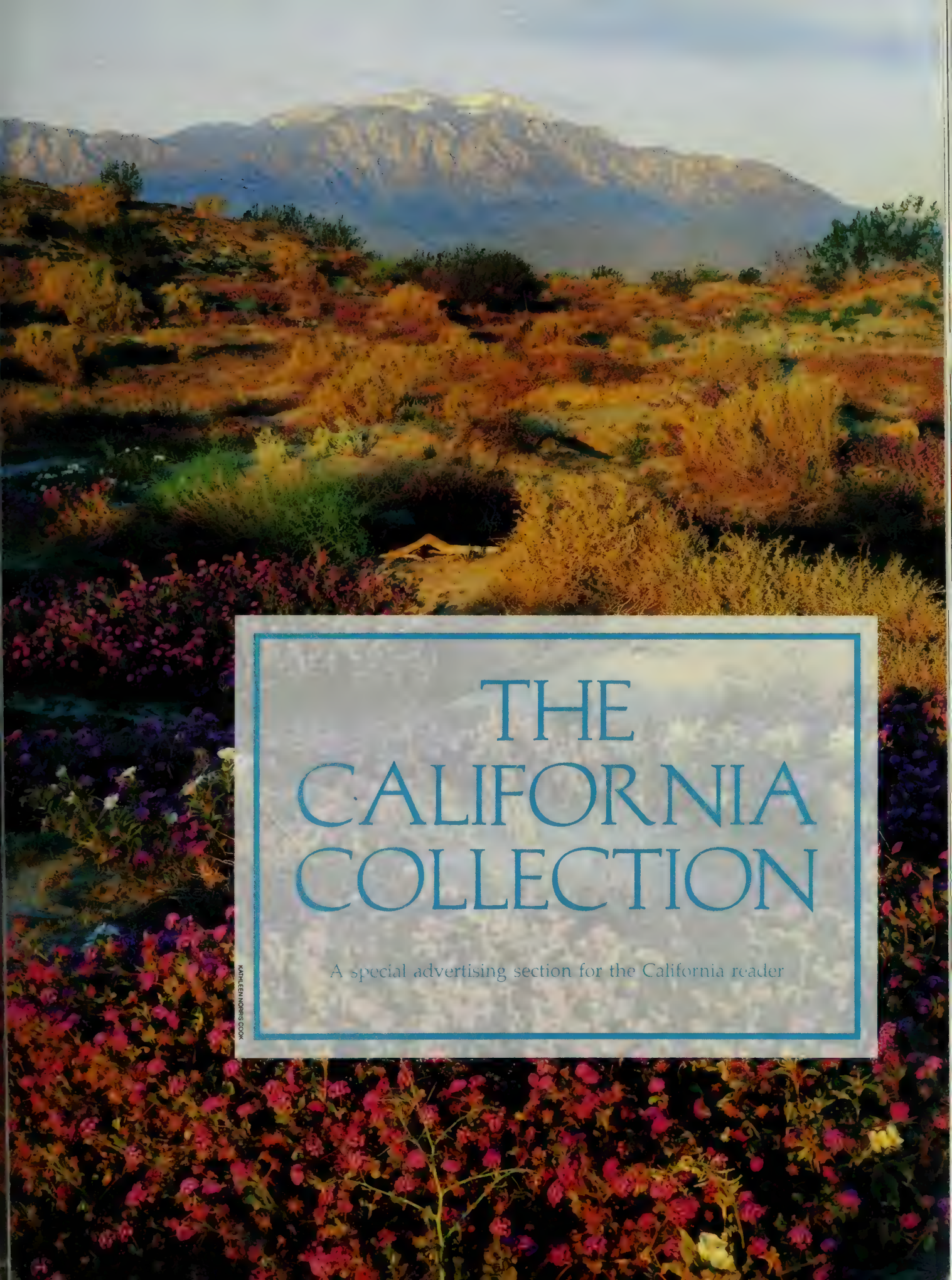
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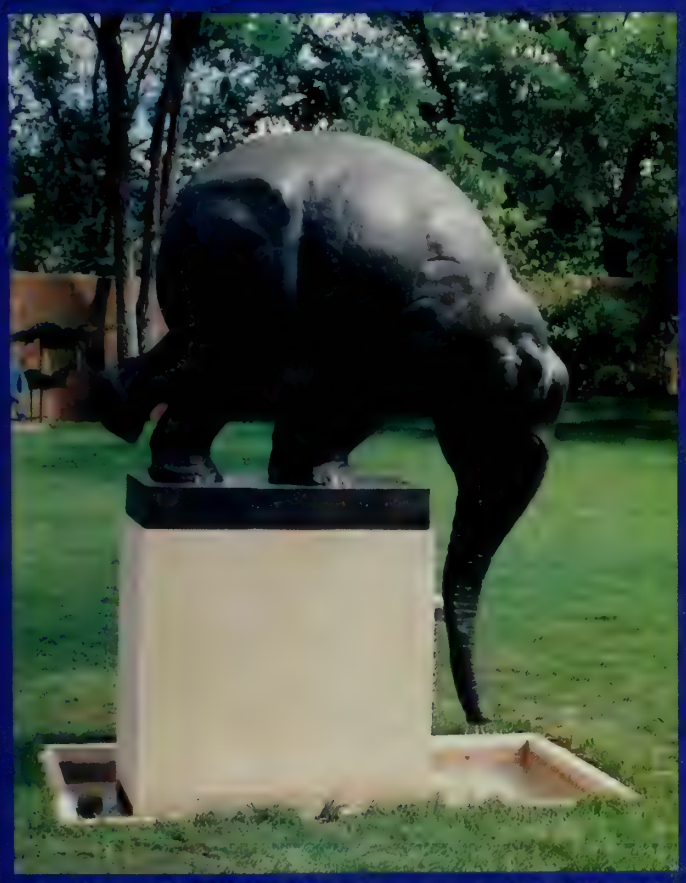
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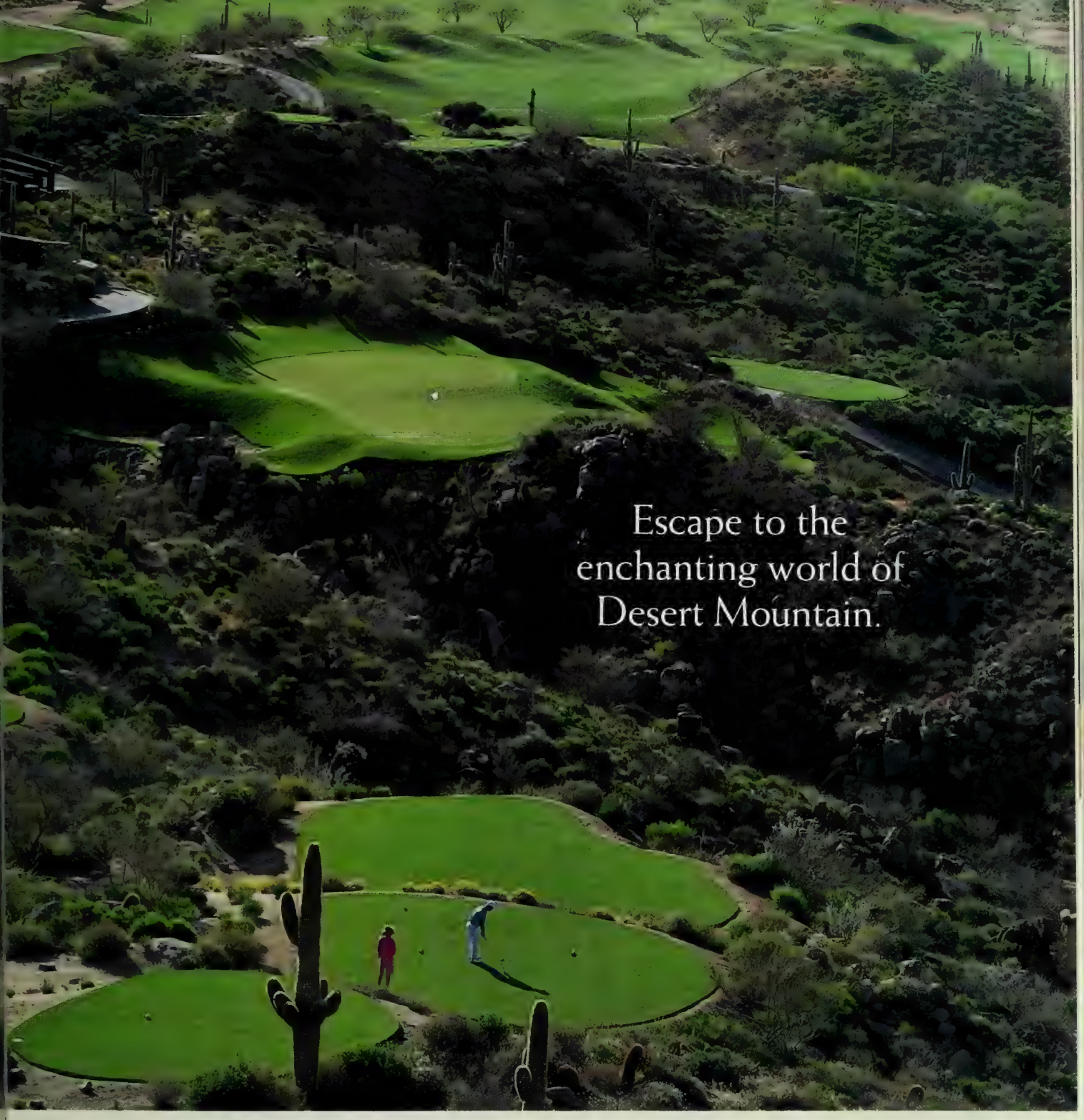


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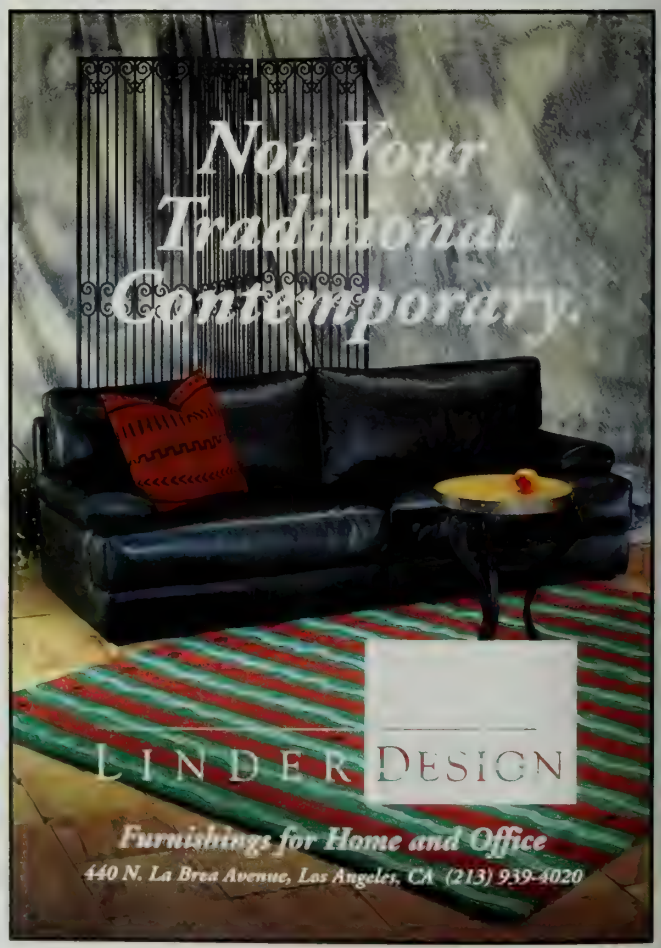
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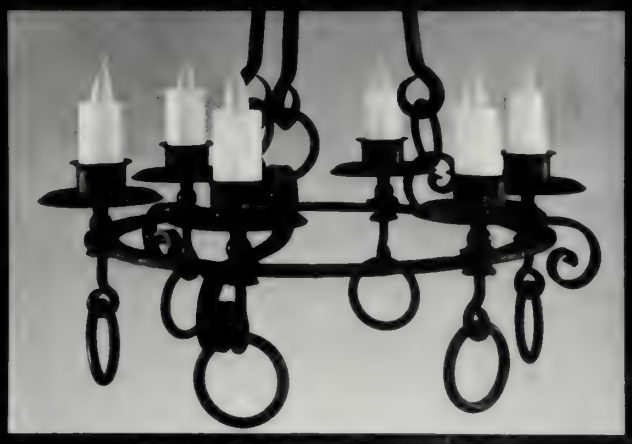
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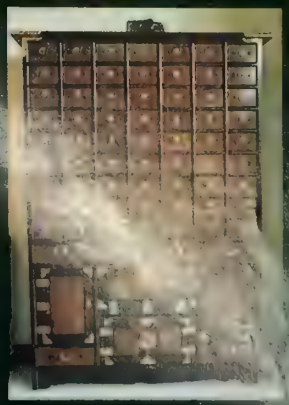
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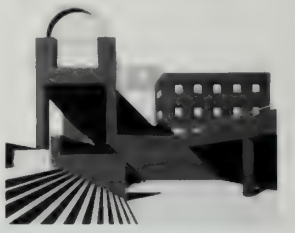
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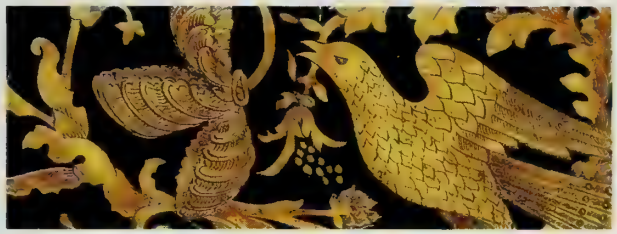


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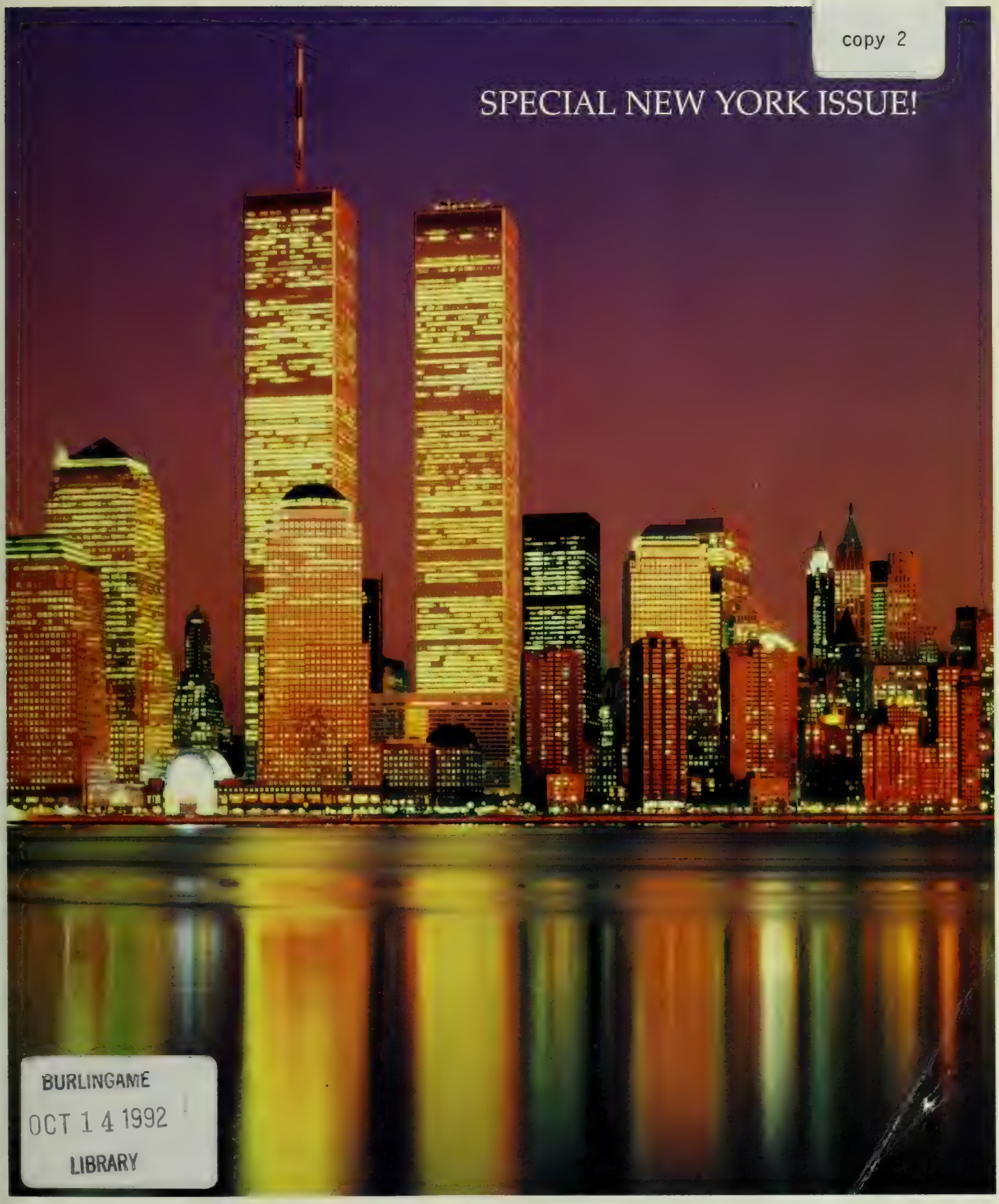
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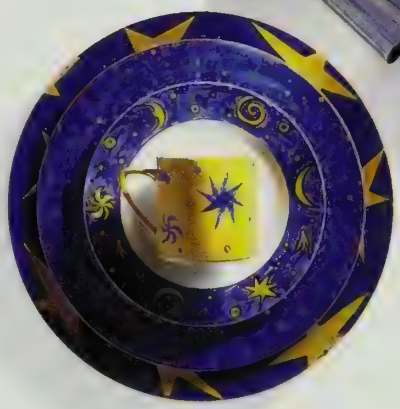
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I was delighted to come across a house by Robert Venturi in your July 1992 issue (Architecture). It's unfortunate that when great architects become famous they have less time to design residences. It's fortunate, however, that *Architectural Digest* always manages to show their important house designs.

Lawrence Lee
New York, New York

I loved the Old World style of Ungaro's residence ("Chez Emanuel Ungaro," July 1992). The designer, who mixes colors, fabrics and styles in his haute couture, has created contrasts of a different but equally bold nature in his own Paris residence. I found the combination of ornate, polished wall designs with scuffed furnishings and threadbare rugs striking.

Catherine Murphy
Chicago, Illinois

What a beautiful feature on modern illustrated books (Antiques, July 1992). I had not known that there were such collaborations between some of the twentieth century's more notable artists and writers. Once more *Architectural Digest* has instructed and inspired me.

Bernard Goldberg
Washington, D.C.

The AD-at-Large section always contains a variety of useful ideas. This past spring I was redecorating several rooms in my house and went through three years of back issues. I found contacts for wallcoverings, the living room sofa and a Japanese screen. It sure saved driving and browsing time!

Florence Martinez
Houston, Texas

What does ring true in your article on Ambassador and Mrs. Edward N. Ney in Canada (July 1992) is what they share with most political appointees—contempt for government workers ("you can't fire anybody"), accompanied by their acceptance of a generous government salary and perquisites, government housing, government transportation and government-paid servants.

Constance Hammond
Istanbul, Turkey

John Saladino and Lyn Davis Lear created a California fantasy (Visits, July 1992). I liked their comfortable, sunny rooms and the artwork that inspired them. I enjoyed Norman Lear's views on television too.

Barbara Young
Philadelphia, Pennsylvania

Having recently returned from living in Japan, I appreciated the articles "West Coast Orientation" and "Western Architects in Japan" in your July 1992 issue. I hope more Japanese architects take cues from architects such as Michael Graves and Stanley Tigerman, whose distinctive structures add much to the cityscape. I also hope that more Americans discover the beauty and purity of Japanese interior design.

Fran Miller
Des Moines, Iowa

I have just seen a copy of the July 1992 issue of *Architectural Digest* containing the article "Make-over in Lyford Cay." I am extremely disappointed that Juan Pablo Molyneux conveyed the impression that he was solely responsible for the architectural content of the house. In fact, the Nassau-based architectural firm of Robjohns, Clarke & Co. was originally selected by the client to carry out the renovations to the existing structure. Much of the architectural detailing appearing in the exterior and interior photographs is the work of this firm.

David N. Clarke
Robjohns, Clarke & Co.
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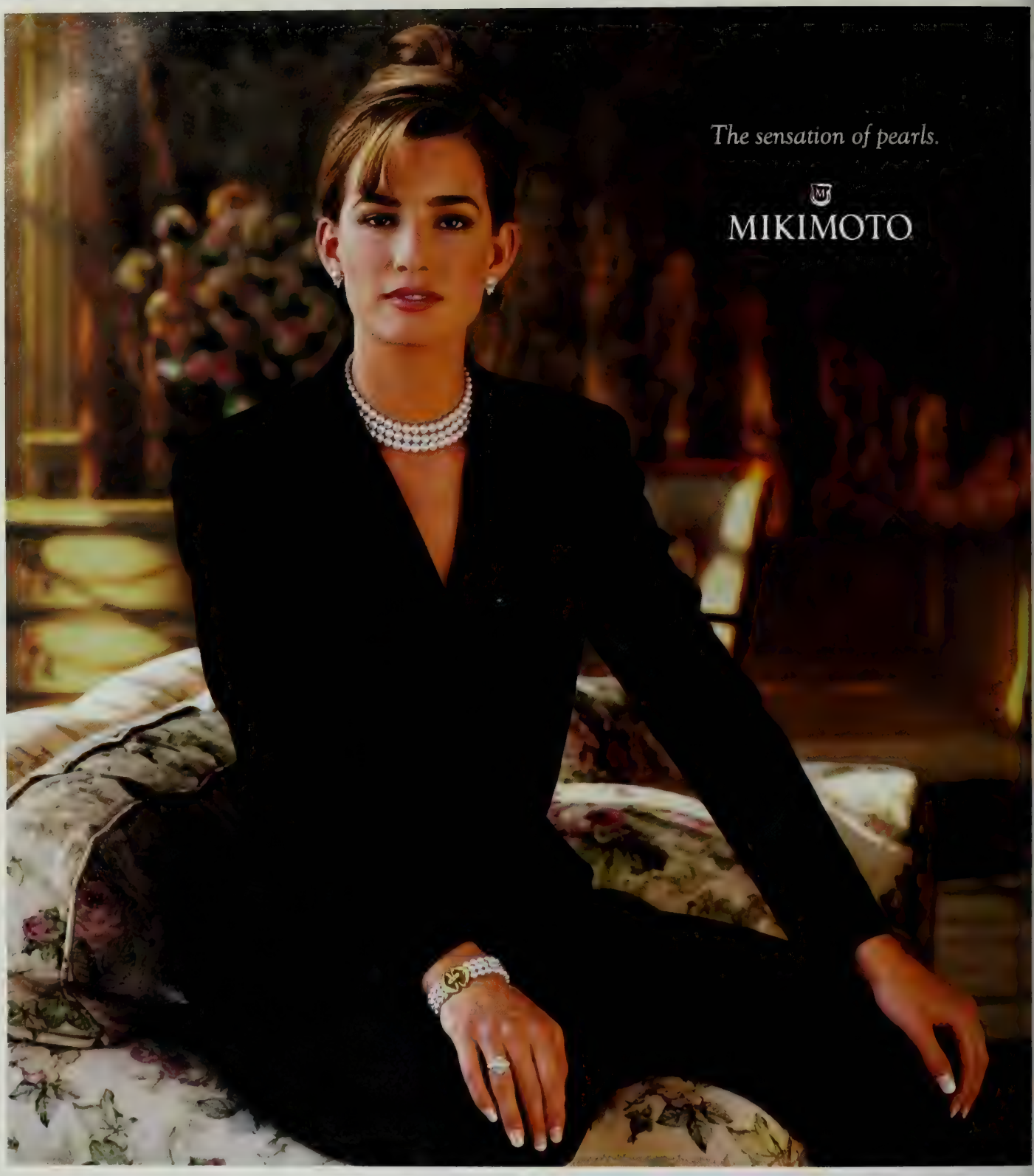
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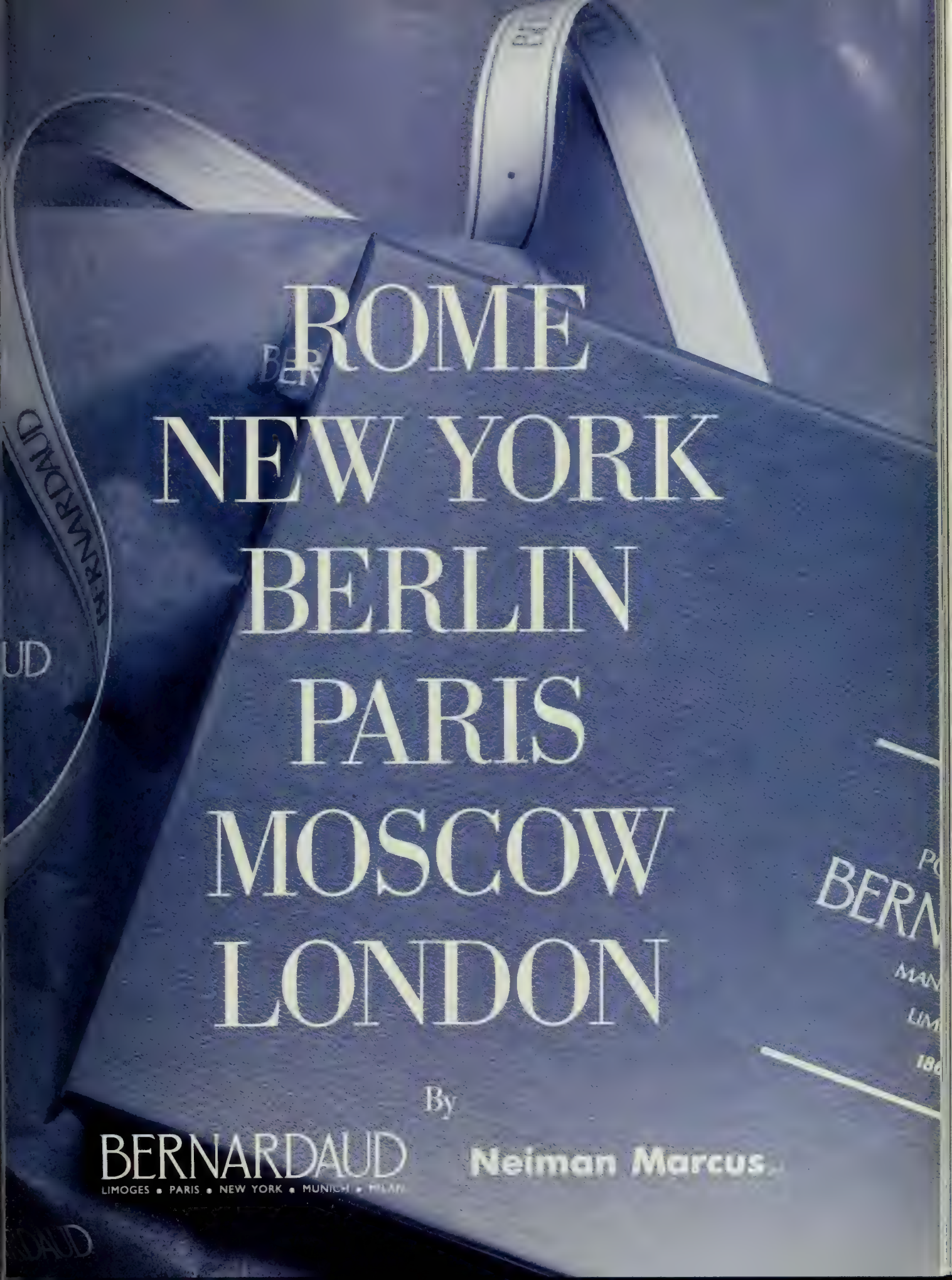
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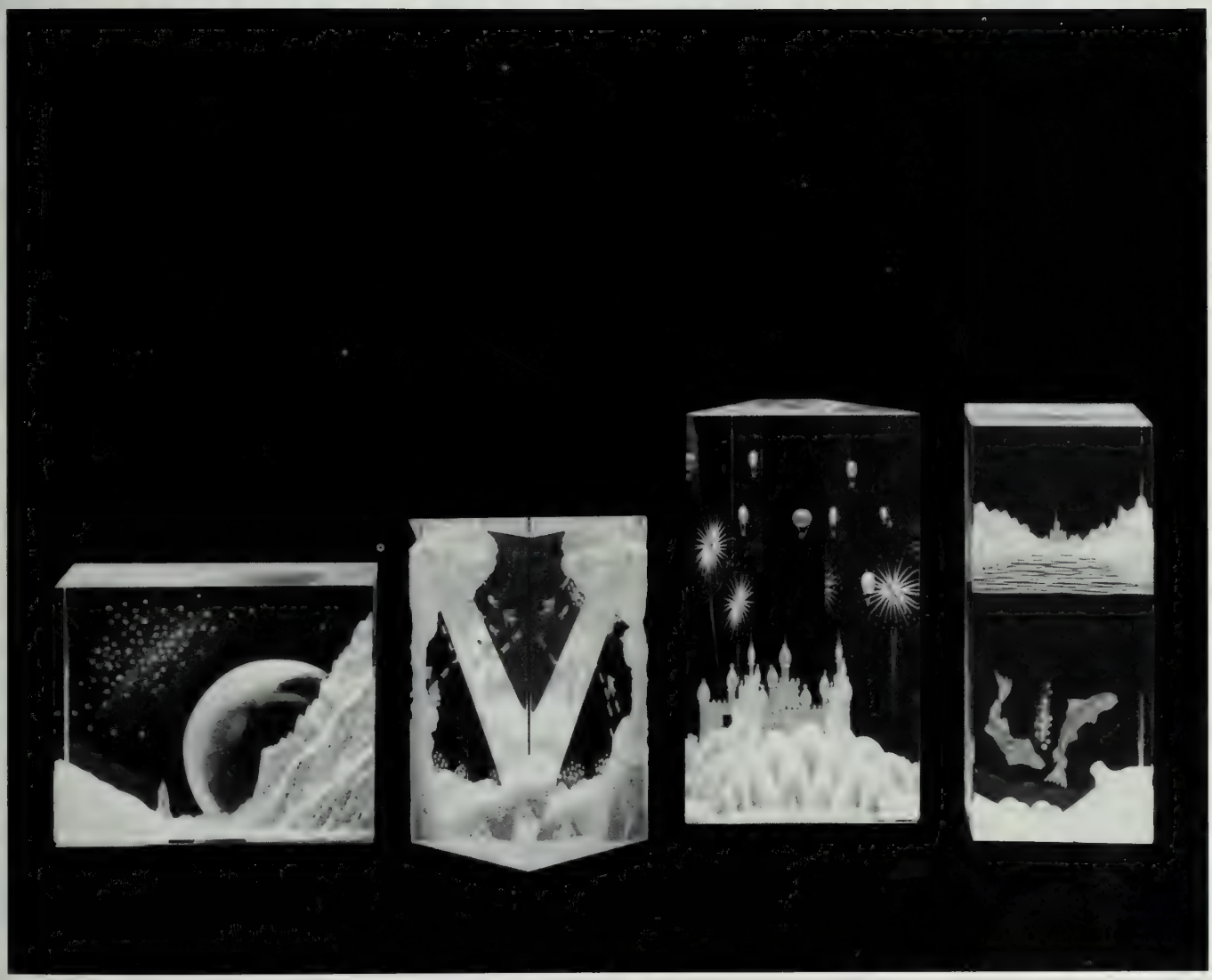
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PEOPLE ARE THE ISSUE


ROB LANG

Designing interiors can pose innumerable challenges for professionals and "civilians" alike. To help demystify the process, Architectural Digest has established something entirely new in the realm of design—a 900 phone number offering twenty-four-hour decorating information. Over the past few months we've canvassed the world's top interior designers, gathering their strategies for dealing with everything from the effective use of color to furniture arrangement to fabric selection. Each week, a new recorded message will present ideas and insights from one of the renowned designers whose work you've seen in our pages. For more detailed information about Architectural Digest's 900 number, which was introduced on October 1, please turn to the special notice on page 246 of this issue.

Paige Rense *Editor-in-Chief*


ROB LANG

Charles T. Young

Architectural Luster for the City

As a principal interior architect at a major corporate firm and the head of his own residential practice in New York City, Charles T. Young has the best of both worlds. "Theaters, hotels and residences are my favorite building types," he says. "When they're at their best, they embody an air of theatricality that raises them to a level of art." In one of his first residential designs—an apartment overlooking Central Park—he condensed that sense of drama into what had been two small apartments. "My background forced me to focus on the details, but doing a residence helped broaden my exposure to the palette of materials," Young says. The next residence he is planning—"a descendant of the New York apartment" directly across from Pickfair in Beverly Hills—will ensure the continuity, and theatricality, of his work. *See page 132.*


BRUCE MCDOUGALL

Thomas Britt

Dramatic Spaces Above the Bright Lights

"New York is such an incredibly exciting place," says Thomas Britt, whose numerous projects in the metropolis include a large high-rise apartment with spectacular views. "It's like living on another planet—a Noah's ark of the twenty-first century. The city is a melting pot of all sorts of people from every country around the world, and we're all cooped up together on a tiny island. That creates a lot of energy. The diversity of people is what makes New York so wonderful for me. I never know who I'll be working with next or what kind of project it will be. That makes things even more exciting." *See page 142.*


ROB LANG

Vicente Wolf

Blank Verse on Central Park West

For Vicente Wolf, who recently redid an apartment on Central Park, New York is a city quite unlike any other. "It's all the things you hate and all the things you love, like a bad romance. It's a hard city at best, and at worst it can be relentless, especially for a creative person. Even though New York is very temperamental, I'd be hard-pressed to find another place to live. This city has made me what I am, and I don't think it could have happened anywhere else. Because there are so many foreigners all living together, you're not bound by one point of view. It's all out there. The best thing is that openness. New York says, 'Give me what you have to offer, and I'll listen.' If you're amusing and talented and bright, no matter what color, race or background, it will take you." *See page 150.*

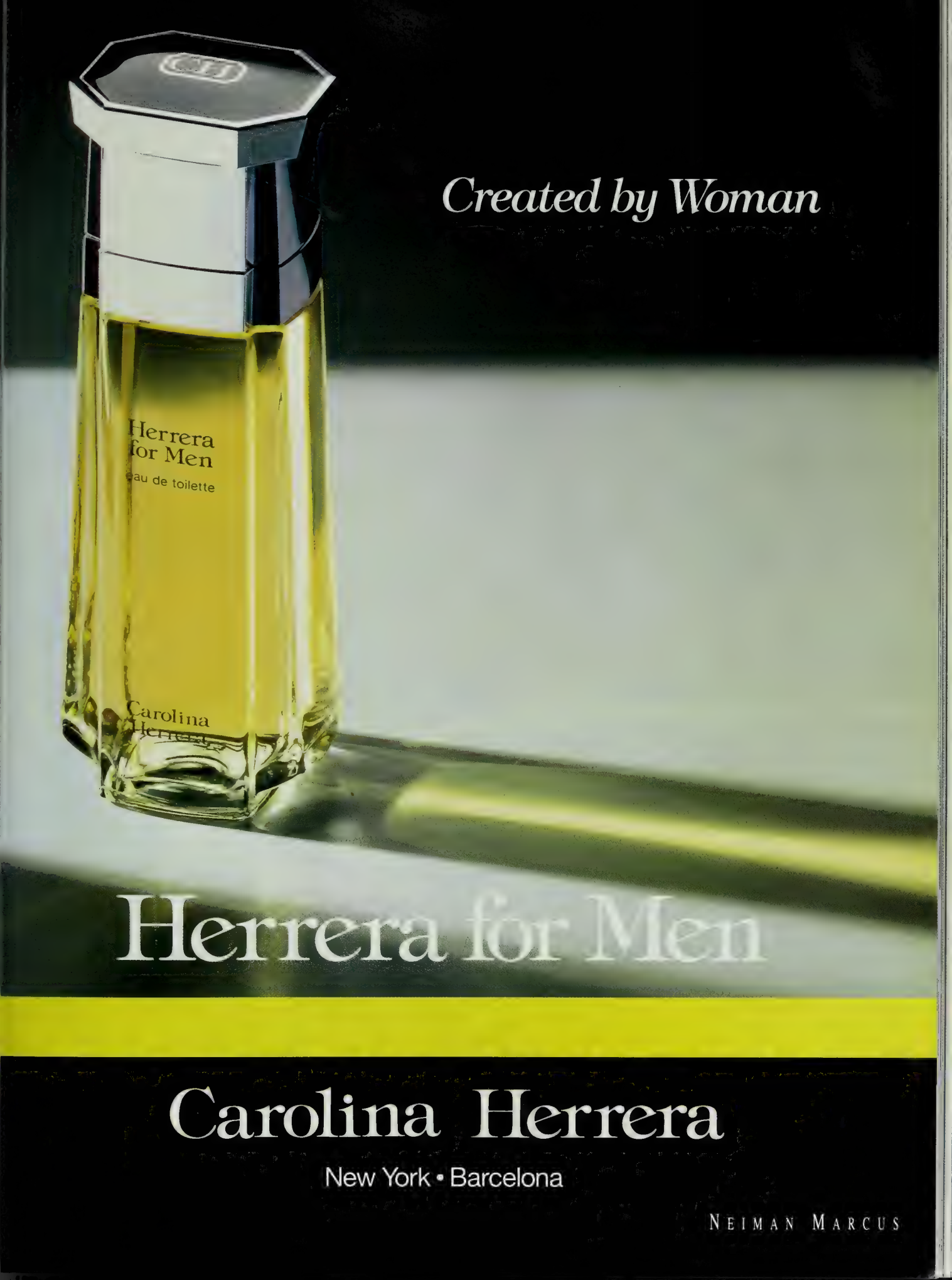

RICK GULLETTE

Matthew Modine

Matthew Modine's Manhattan

"It's been around a hundred years, and it looks as if it will be around another hundred," says Matthew Modine of the Stickley furniture he's been collecting over the years. The actor, who grew up in the West and whose great-grandmother was an Osage Indian, takes a

continued on page 22


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continued from page 18



GEORGE OBRENSKI

Richard Gillette
Stephen Shadley

hands-on approach to his concerns about history, his roots and the legacy he will leave his own children. He has a plan to plant forty trees in Manhattan's Washington Square Park, and when there was a rat scare at his son's school, Modine turned up with rat traps. He is equally hands-on in his approach to his screen roles. "I went from learning to fly a B-17 for *Memphis Belle* to learning how to sail a twelve-meter yacht for *Wind*," Modine says of the film about an American sailor's quest to win the America's Cup. His next film, *Equinox*, is described as a dark, romantic fable, and he has a part in Robert Altman's new film, *Short Cuts*. Modine also paints, as do designers Richard Gillette and Stephen Shadley, who were both artists before they became designers. "We've always looked at our work as creating a piece of art," says Gillette. "What's modern is to take all these elements of design and bring them into a whole new language." "We look forward to each project being different," says Shadley. "But basically we're just aiming at having a good time." *See page 158.*



Marjorie Shushan

A Welcome Retreat on Beekman Place

Though designer Marjorie Shushan has worked in New Orleans, San Diego and Los Angeles, she believes that New York offers an unrivaled wealth of sources and services. "I choose to live in New York because of what's available here," she says. "I can't drive in a taxi down Madison Avenue without looking in windows. I'm shopping all the time." Her latest project is a guest apartment on Beekman Place. Shushan calls the result "a dream suite—you don't want to leave in a hurry." To establish a feeling of permanency, she combined English tables, Venetian and French mirrors and other antiques with an array of Japanese pieces—from eighteenth-century bronze vases to an Edo-period hand mirror. "I'll mix anything," Shushan says. "If I like it, it's all going to go together. What's awful is when people take a piece from one house or another and then put it all together. If you don't have taste, integrity and a vision of the whole, all you get is a hodgepodge. That's not what eclectic is." *See page 166.*



Clive Davis

Park Avenue Harmonies for Clive Davis

Arista Records founding president Clive Davis, who counts Carly Simon and Whitney Houston among his clients, knew he wanted something "glamorous" for his Park Avenue apartment, so designers Robert Metzger and



HANS NELEMAN

Robert Metzger
Michael Christiano

Michael Christiano devised an interior that was both sophisticated and relaxing. The main space, now a living/dining/media area, has textured walls that were painted with a semigloss hand-finished with a transparent mixture of pigments and linseed oil, and then glazed. The colors they selected are mostly taupes and beiges. "The neutral tones, with a drop of burgundy here and there, can absorb anything," says Metzger. They also provide a suitable backdrop for Davis's art collection, which includes works by Joan Mitchell, Lee Krasner and Adolph Gottlieb. "The art represents my own aesthetic outlook and my personal feelings for the artists," says Davis. "I've always admired the depth of Gottlieb's work, and I'm very proud to own a sculpture by Louise Nevelson, who was my friend." *See page 178.*



FELICIANO

Georgina Fairholme

Uptown English

"I was fortunate to move to New York in the early seventies," says English-born Georgina Fairholme, who recently designed a classic Park Avenue apartment. "During that time, and particularly through the eighties, New York was the interior design capital of the world. Everybody was doing so much, it was quite an invigorating period. My work was always varied, and my clients quite an international mix. There was also—and still is—a wealth of artists and craftsmen in the city. The people I worked with, whether they were lighting experts or woodworkers or trompe-l'oeil painters, were very talented, and that made my job even more interesting. I now live and work in Siena, Italy, which is a lot quieter, but I look back at my time in New York as an exciting chapter in my life." *See page 186.*



BILLY CUNNINGHAM

Timothy Macdonald

Upper East Side Renovation

"Marsha Handel is the perfect client for me," says Timothy Macdonald, who updated a prewar apartment on the Upper East Side for her and her husband, Joel. "She has very clear likes and dislikes." For the designer and his associate Jane S. Ellsworth, "The challenge was to get everything she had ever had an idea about into one apartment, and I think we just about did it," he says. Architect Ralph Gillis, who worked with associates Marcia Previti and Rich Oechsler, found the historical context of the apartment intriguing. "Nothing was in the right place and nothing worked," says Gillis, whose firm is completing a 250,000-square-foot project in the Pan Am Building. "But I love working on these old buildings.

continued on page 24



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SAKS FIFTH AVENUE

continued from page 22

The lifestyle was so different in New York when they were built. We're redesigning an apartment in a brownstone that has *seven* maids' rooms, and guess what? The clients don't have seven maids." Macdonald is also designing a ranch on several thousand acres near Zion National Park. "I'm buying a lot of Mormon antiques," he explains, "a lot of quirky stuff." *See page 202.*



PETER VITALE

Anthony Ingrao

Experiments in Style

The William Merritt Chase painting of the Shinnecock Hills of Southampton, Long Island, that hangs in the bedroom of interior designer and antiques dealer Anthony Ingrao's Manhattan apartment has a very personal meaning: It is a mirror image of the Hither Hills in Montauk, where he used to own a nineteenth-century Cotswold-style stone cottage perched on a cliff over the sea—until it burned to the ground in January 1991. "The fire started during the Super Bowl," he recalls, "so all the firemen were around the TV at the firehouse." They tore themselves away, but to no avail. It took a hundred and twenty firemen from four towns to put out the fire. Ingrao is now painstakingly rebuilding. Meanwhile, in addition to his Manhattan residence, he has two dwellings with which to console himself: an apartment in Paris facing the dome of the Invalides and an eleventh-century former abbey in the Lubéron. *See page 210.*



DERRY MOORE

Bokara Legendre

Blithe Spirit on Fifth

Bokara Legendre is indefatigable. For years she produced and hosted talk shows on both radio and television in Washington, D.C., Palm Beach and New York. At the moment she's putting together a performance piece about wolves and doing a series of paintings of wolves. Though she moves between New York and San Francisco, she considers a converted horse barn in Big Sur to be her "real" studio. "It's on a fifty-acre property where I've spent several years in an idyllic Taoist setting by the sea," she says. Her Fifth Avenue apartment, originally part of Marjorie Merriweather Post's penthouse triplex, is filled with the fruits of Legendre's travels—among them objects from Tibet and India and a sizable giltwood Buddha from Burma. "I drag that Buddha with me wherever I go," she says. "But once I lived for a year in a San Francisco apartment, and I couldn't fit it in the elevator, so it had to spend the winter in an artist friend's studio under a blanket." *See page 214.* □

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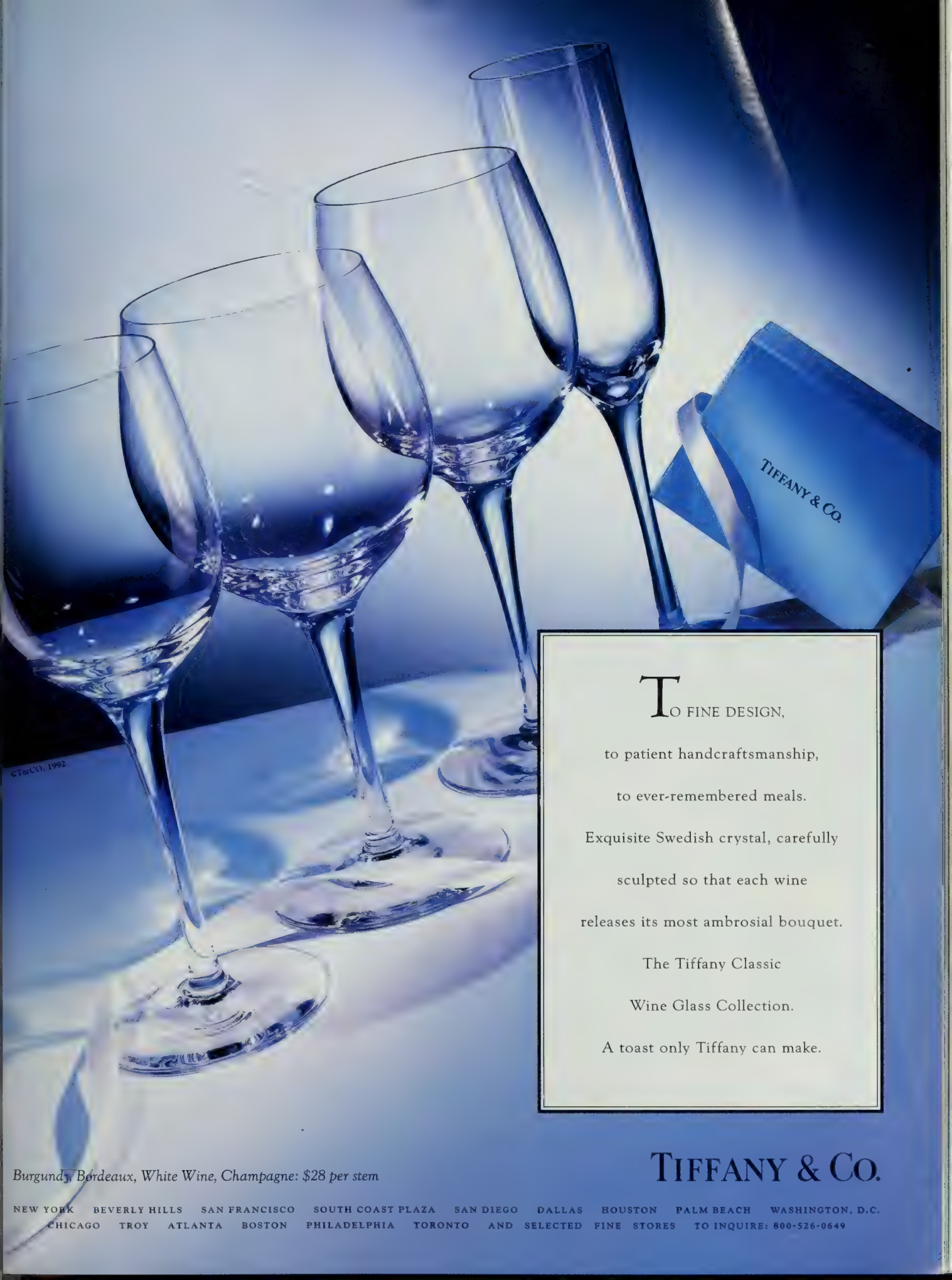
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SUSAN CHEEVER is the author of five novels and *Home Before Dark*, a biography of her father, John Cheever. Her most recent book is *Treetops: A Family Memoir*.

E. L. DOCTOROW is the author of *Ragtime*, *Loon Lake*, *The Book of Daniel*, *World's Fair* and *Billy Bathgate*. His new novel, *The Soul*, will be published in the spring by Random House.

MICHAEL FRANK'S essays and articles have appeared in *The New York Times*, the *Los Angeles Times* and *Antaeus*.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times*, *Many Masks* and *A New York Life: Of Friends and Others*. He is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art.

PAUL GOLDBERGER is the Pulitzer Prize–winning architecture critic and the cultural news editor for *The New York Times*.

MICHAEL PEPPIATT is the editor of *Art International* in Paris and is currently working on an anthology of the best writing published in the magazine over the last 35 years.

BROOKS PETERS writes frequently about travel, design and the arts.

ANTHONY ROBERTS is a poet, translator and writer who has lived in France for 20 years. He has published two volumes of poetry and is currently working on a novel.

PHYLLIS ROSE is the author of *Parallel Lives: Five Victorian Marriages* and *Jazz Cleopatra: Josephine Baker in Her Time*. A collection of her essays, *Never Say Goodbye*, was published last year. She is working on *The Norton Book of Women's Lives*, which will appear in fall 1993.

ROBERT ROSENBLUM is a professor of fine arts at New York University and the author of *Modern Painting in the Northern Romantic Tradition* and *Paintings in the Musée d'Orsay*, among other books. He wrote the introduction to *The Jeff Koons Handbook*, published by the Anthony d'Offay Gallery in London earlier this year.

JEFFREY SIMPSON is an *Architectural Digest* contributing editor and author of *The Way Life Was*, *The American Family* and *The Hudson River 1850–1918*.

DONALD SPOTO, whose books include *Laurence Olivier: A Biography* and biographies of Alfred Hitchcock, Tennessee Williams, Lotte Lenya and Preston Sturges, is the author of *Blue Angel: The Life of Marlene Dietrich*, published by Doubleday. *Marilyn Monroe: A Biography* will be published in the spring by HarperCollins.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and teaches architectural criticism at Barnard.

JUDITH THURMAN is an *Architectural Digest* contributing writer and the author of *Isak Dinesen: The Life of a Storyteller*, which won the 1986 National Book Award. She is writing a biography of Colette for Knopf.

WILLIAM WEAVER won the PEN translation award for *The Name of the Rose* and *Foucault's Pendulum*. An *Architectural Digest* contributing writer, he is a member of the American Academy and Institute of Arts and Letters.





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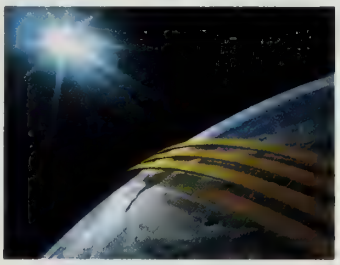
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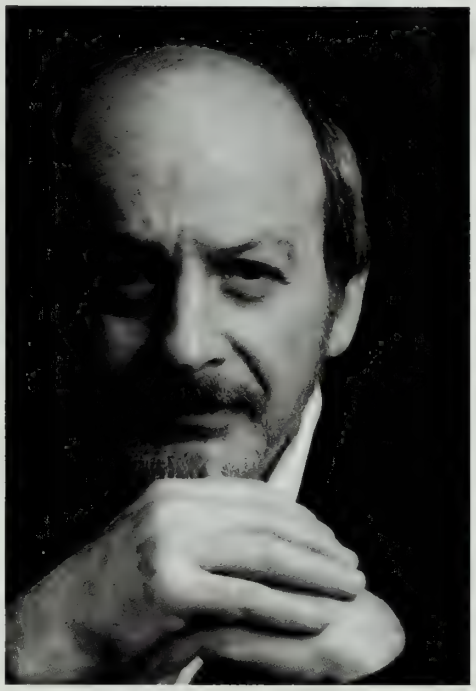
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GUEST SPEAKER: E. L. DOCTOROW

Nineteenth New York

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DUANE MICHALS

"Billy Bathgate, World's Fair, The Book of Daniel and *Ragtime* are, among other things, New York novels. It would seem New York is the chosen city of my imagination," says author E. L. Doctorow. His forthcoming novel, *The Soul*, is set in New York after the Civil War.

WE MAKE A MISTAKE to condescend to the past as if it were preparatory to our own time. New York in the nineteenth century was more creative, more deadly, more of a genius society, than it is now. It was high tech, heavily into railroading and telegraphy. Rotary presses put tens of thousands of newspapers on the streets for a penny or two. Enormous steam engines powered the mills and manufactories. Gas lamps lit the city at night. Public schools flourished. A city board of health enacted sanitation reforms that ended epidemic cholera.

The war of secession made New York rich. When it was over there was nothing to stop progress—no classical ruins of ideas, no superstitions, to retard civil republican ardor. Not that much had to be destroyed or overturned, as in the European cultures of Roman towns and medieval guilds. A few Dutch farms were razed, villages melded into towns, towns burned into precincts, and all at once block and tackle were raising the marble and granite mansions of Fifth Avenue, and burly roundsmen were wading through the stopped traffic on Broadway, slapping horses on the rumps, disengaging carriage wheels and cursing the heedless entanglement of horsecars, stages, drays and two-in-hands by which the people undertook to drive themselves into their business day.

The air was bad then too. Cinderous locomotives ran down the avenues on elevated tracks. Coal stoked the steamships and the ferries. At night the flaming stacks of the foundries on the Jersey shore sent clouds of smoke across the river. Cookstoves in homes burned coal, and on a winter morning without wind, black plumes rose from the chimneys in orderly rows, like the shimmering citizens of a necropolis.

Not church spires but fire towers were the tallest structures. Fire wardens tapped their telegraph keys and after a few minutes the hose companies came at a gallop.

The city's water-supply system was put in place in the 1840s. From a string of Catskill lakes, the water flowed through Westchester in conduits, crossed the Harlem River on the High Bridge viaduct of fifteen Roman arches and came to rest lapping the cobblestoned banks of the Croton Distributing Reservoir at Forty-second Street and Fifth Avenue, where the New York Public Library stands today.

Of course, in the antebellum era, Forty-second and Fifth was the northern edge of civilization. Central Park, well to the north, was not yet unfolded, a wreckage of nature, all mudholes and ditches and berms of shoveled earth, a park still in the minds of its imaginers. So everyone went to the reservoir. The retaining walls were twenty-five feet thick and rose forty-four feet high in a kind of Egyptian slant. The corners were relieved by trapezoidal turrets, and bisecting each long wall face were temple doors. You went in, climbed up a stair and came out in the sky. It was at the reservoir people soothed their spirits, walking arm in arm with their friends along the parapet. If they wanted a breeze in summer, here is where it would blow. Puffs rippled the water. Children launched their toy sloops. From this elevation the rising city seemed to fall back before something that wasn't a city, a squared expanse of black water that

continued on page 36


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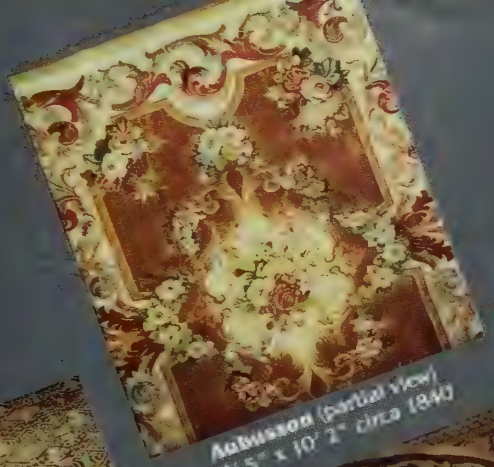
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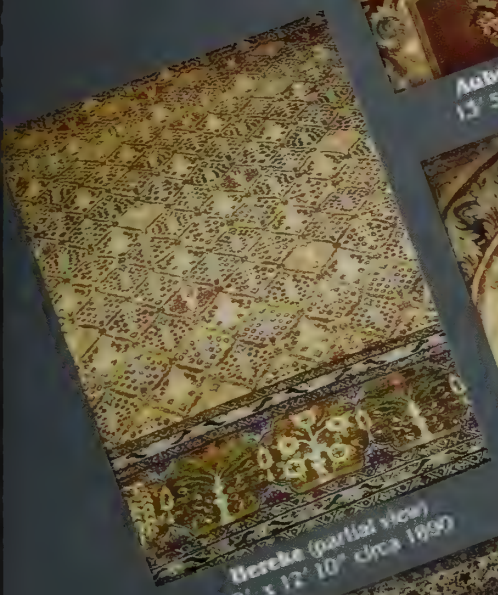
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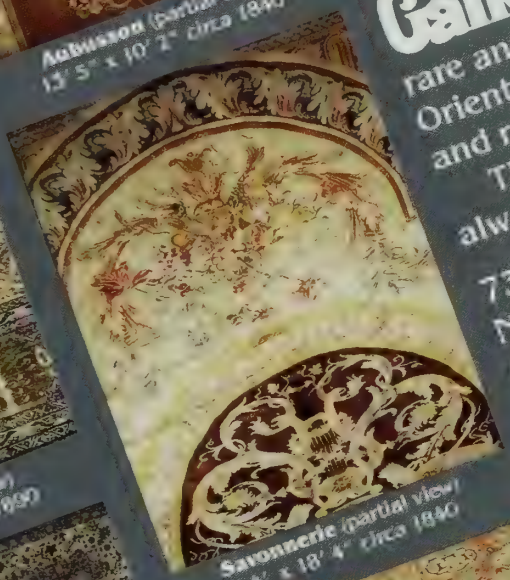
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Aubusson (partial view)
13' 5" x 10' 2" circa 1840



Bereke (partial view)
18' x 12' 10" circa 1890



Savonnerie (partial view)
24' x 18' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900

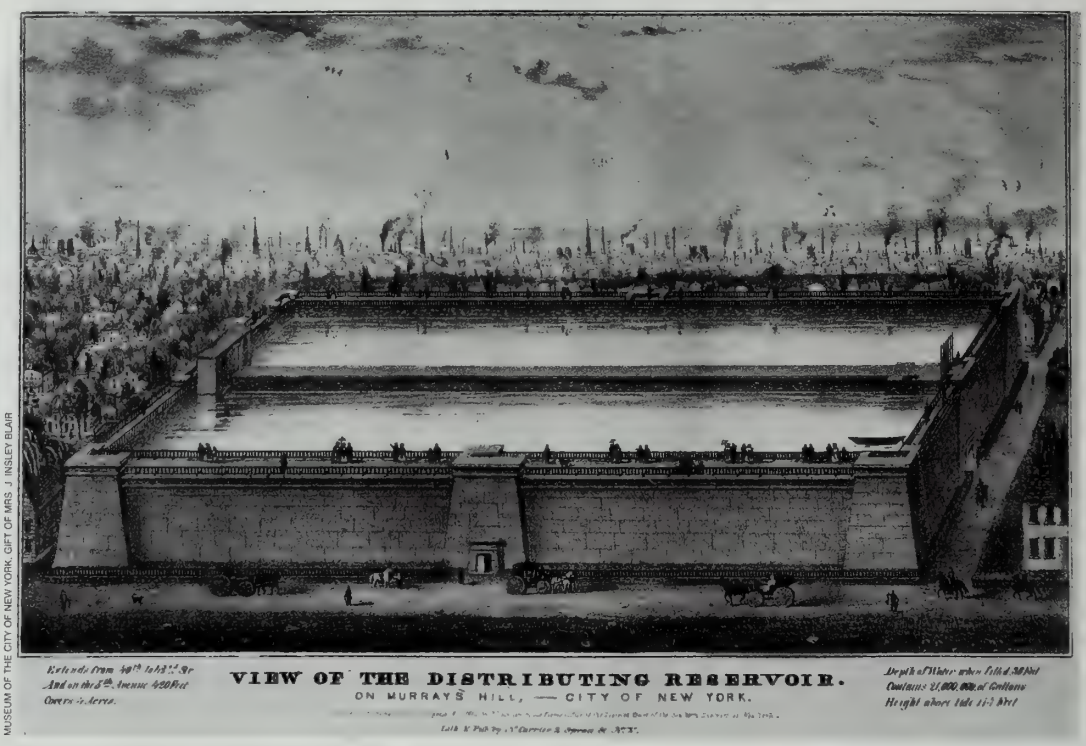


Bakhshiyesh (partial view)
21' 2" x 11' circa 1880



Oushak (partial view)
14' x 10' 2" circa 1870

Nineteenth New York
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MUSEUM OF THE CITY OF NEW YORK, GIFT OF MRS. J. INSLEY BLAIR

In 1842 the Croton Distributing Reservoir, which held 20 million gallons of water, opened on Fifth Avenue at what is now the site of the New York Public Library. The creation of a water delivery system transformed the city. Diarist George Templeton Strong wrote in 1842 that New Yorkers were leading "rather an amphibious life . . . constantly making new discoveries in the art and mystery of ablution."

was in fact the geometric absence of a city. This was the closest they could come to pastoral.

The Egyptian motif held too in "the Tombs," the municipal prison on Centre Street, a block-square, two-story columned structure with sun-god embellishments. But the nineteenth-century city copied nearly every style of the past—classical Greek, Romanesque, Second Empire, Belle Epoque, Gothic and Moorish. New York in the nineteenth was a bizarre, endlessly self-revising culture of ancestor worship. Its most original architectural idea was to house the immigrant millions in Tenement.

Our generations were raw, spiritually unformed. Our literature was just proposing itself, and our national character was so cloven, so self-contentious, as to be undetermined. The people were given to rioting. They rioted when flour went from seven to twenty dollars a barrel, when abolitionists spoke; they burned the Colored Orphan Asylum on Fifth Avenue when Lincoln ordered conscription. There were gang riots when the Dead Rabbits clashed with the Roach Guards, and police riots when the old-guard Municipals fought the usurper Metropolitans.

Armies of newsboys battled for their corners, Hibernian societies attacked Orangemen's parades, churchmen thundered from their pulpits, thieves in soft caps sapped thieves in tall hats, and matrons pointedly did not invite one another to their balls. Ragpickers, a professional class, roamed the streets.

After the war the Tweed Ring created a model for systematic corruption that is the envy of politicians to this day. The Wall Street stock frauds, insider trading schemes and market cornering conspiracies of the time have never in our century been surpassed, though not for lack of trying. The theme of the nineteenth was excess, excess in everything—pleasure, gaudy display, endless toil, and death. Vagrant children slept in the alleys. A conspicuously self-satisfied class of new wealth and weak intellect was all aglitter in a setting of mass misery. Walt Whitman renders some of his feeling for the time in his poem "Song of Myself." He was the city's bard, among other things, and not all that unknown.

Somehow I have been stunned.
Stand back!
Give me a little time beyond my cuffed head and slumbers and dreams and gaping . . .

I deliberately leave out of this reverie the colossal figures, the politicians, newspapermen, artists and writers, clerics criminals merchants and millionaires by which we identify the postwar decades of the nineteenth New York. Somehow, individual personality confuses the matter. It is easier to feel their culture in the aggregate. We move among the silent decisions of the nineteenth-century

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Nineteenth New York
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dead. It is their spirit that directs us—in their street names and configurations, in the technology they devised, in their buildings still standing and, hauntingly, in the structures long razed. They made New York a global city, the place to come to from every part of the world, the place to be. They invested a lot of money in a very small space. With their oyster bars, theaters, saloons, racecourses, beer gardens, dance halls and brothels, they proposed an ethic of human insatiability. From them we inherit, in any moment's crowding at the intersection of two New York City streets, a vision of the anarchy of human intent. And New York, as the point of convergence of many of the world's cultures, suggests the unreality of all of them.

The islanded city grew not up but in a northerly direction, and its citizens were taught twentieth-century time by the speed with which acreage was covered in paving stones. One day a limestone mansion would appear in a field. The next day it stood on a city street with horse and carriage riding by. The frontier was pioneered often by charities. The nineteenth tended to put its welfare institutions as far out of town as possible, behind stone walls and high hedges. Orphanages, insane asylums, poorhouses, sanatoriums and mission homes for fallen women were built far uptown—in Washington Heights or on the North River where the land was cheap or on the East River islands.

Today, from East River Drive you can see the ruins of the old city almshouse standing on the south end of Blackwell's Island. The astonishing thing in this city celebrated for tearing itself down and beginning again every generation or so is how much of the nineteenth is still visible. The Federal-style brick town houses in the West Village . . . the Jefferson Market Library . . . the great voluminous brownstone Cooper Union college on Astor Place, where Lincoln spoke . . . the stolid rows on West Twenty-third Street where the well-to-do moved to get away from the noise of downtown . . . the Brooklyn Bridge . . . the Memorial arch at Washington Square . . . the esplanade in Central Park . . . the Armory on Park Avenue. . . . In every neighborhood, from the Lower East Side to Harlem, well kept or neglected, the century is still with us, the ghostly nineteenth.

On nights of fog you see it best. Look south, over lower Manhattan: A heavy fog works its way down through the architectural strata. First the World Trade Center disappears, then the fifty- and sixty-story office buildings of glass, then the early-twentieth-century stone Woolworth Building . . . story by story the skyline blacks out, modernity deconstructs,



and all that is left is the nineteenth-century city. Its grandeur is ground level. You can walk down Greene Street, in the fine mist, past the iron fronts, and know that this is the city that Melville saw.

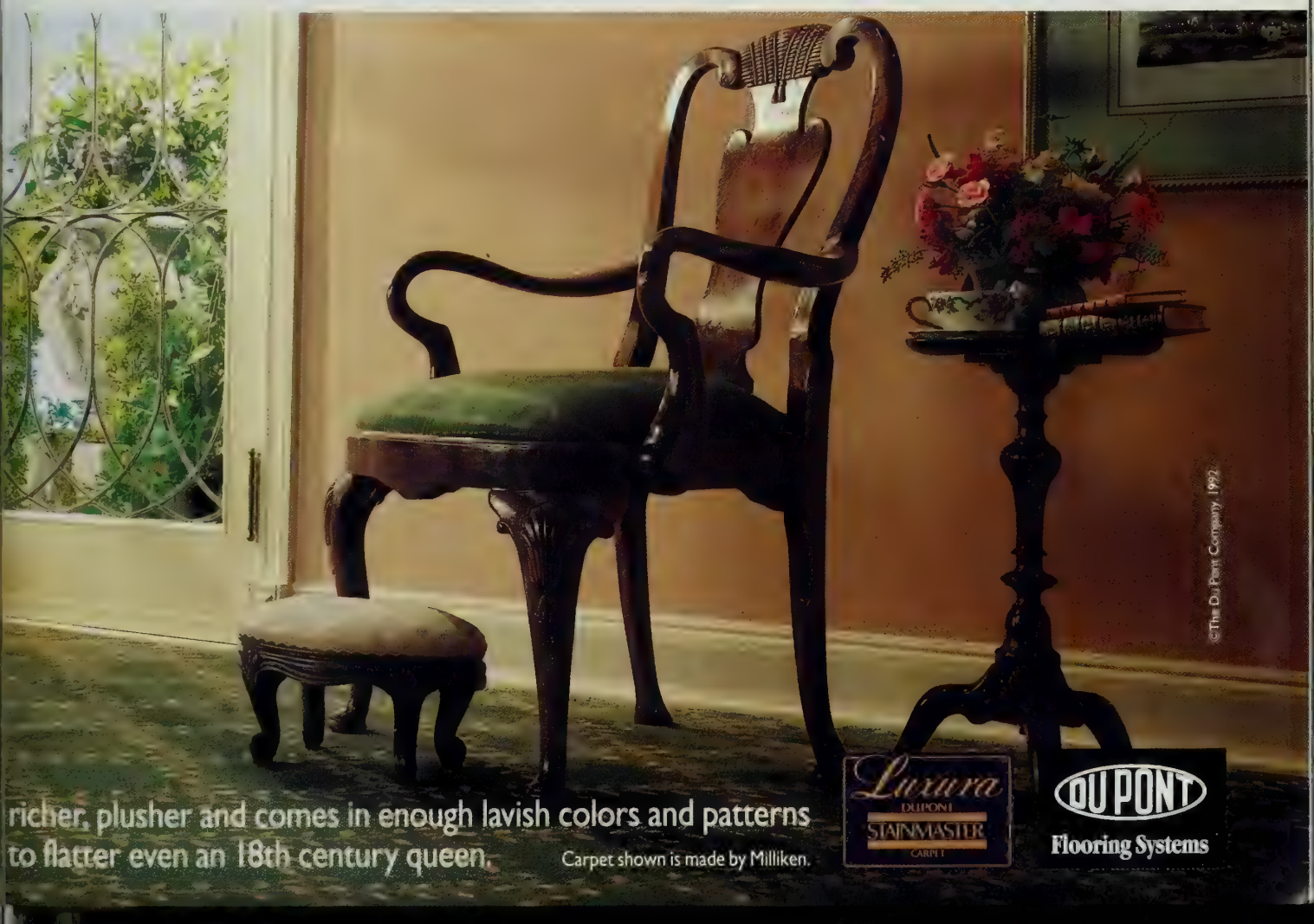
The nineteenth is quietly with us in all sorts of fogs and dreams. Perhaps it is, after all, a ghost city that stands to contemporary New York as some panoramic negative print. It is reversed in its lights and shadows, and its seasons are turned around. It is a companion city of the other side, some moral hologram generated from an unknown but intense radiation of historical energy and randomly come to imprint on our dreaming brains.

So I won't here write of New York's actual history, the famous murders, fires, riots, strikes, conventions, state visits and other momentous events that, if they were marked, would stipple the city in brass plaques. Let one parade stand for all: the slow march that was like a commencement procession for our century—the funeral march carrying the body of Abraham Lincoln up Broadway. For, of course, centuries don't neatly end and begin centennially, but in their middles, in their accidental years of spiritual prophecy.

We can look at the steel engravings that were made on that day and think of the city as silent, as if etched into history on an engraver's pen. But a hushed crowd is not silent: There was a restless sibilance, a rustling, an intoned exhalation of grief; people pushed and shoved, shoulder to shoulder, and cried and muttered opinions to the air. Some took it upon themselves to narrate what they saw to others seeing the same thing, as if it weren't enough to look, as if the sight brought forth words as a church service brought forth prayer or psalm. They spoke of the caisson as it was coming, and described it as it went by, and suggested what it had looked like when it had passed. Children were held aloft and instructed to commit the scene to memory: an immense military procession, seemingly endless blocks of funereal infantry followed by a company of cavalry, the horses dressed with head plumes, and then, in a hollow moving square of men, the ornate hearse itself, canopied and bunted and draped in the color that buries color, the color that eclipses light and life. A puzzling parade to a young eye, perhaps even disappointing, lacking cannon, lacking the martial spirit and a drummed-out military music to set the pace.

The Union's flags flew from the rooftops at half-mast and from the hearse in gathers dipped in deference to death. . . . The hoisted frowning child watched the hearse, which seemed reluctant to bear its burden,

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Nineteenth New York
continued from page 43

and heard the muffled drums and the independently rhythmed footfall of horses alone with their task, the incredibly ordinary stamp of horse's foot upon the pavement being now a monumental sound in the unnaturally chastened city.

And set alone in the middle of all this rustling pushing watching, the subject of everyone's attention, was the thing that could not be seen, a body in its box, recumbent and hidden like any body given for burial, recumbent and hidden with its hands across its breast, while his famous face glowed in the child's brain, the long, homely, sad-eyed face so immense in death as to be construed by public grief in the cloud formations hovering over the sunless city, and evoking, as the pathetic coffin could not, the moral immensity of what had happened.

Some regnant purpose was enshrouded in his death, but what was it? He had not been reasonable to suggest by his martyrdom a noble plane of thought beyond the reach of most of us.

But for weeks afterward, remnants

The astonishing thing is how much of the nineteenth is visible.

and tatters of the funereal muslin, torn by wind and rain, hung from the windows of the parade route. Black dye stains marred the façades of the limestone buildings and blotted the awnings of the shops and restaurants. The city was unnaturally still. People were not themselves. The Union veterans, with their pinned-up sleeves and crutches at the entrance of A. T. Stewart's department store, saw coins rain into their tin cups.

And then some soulless, social resolve began to work itself out of his grave and rise again. And the city's new century began. □



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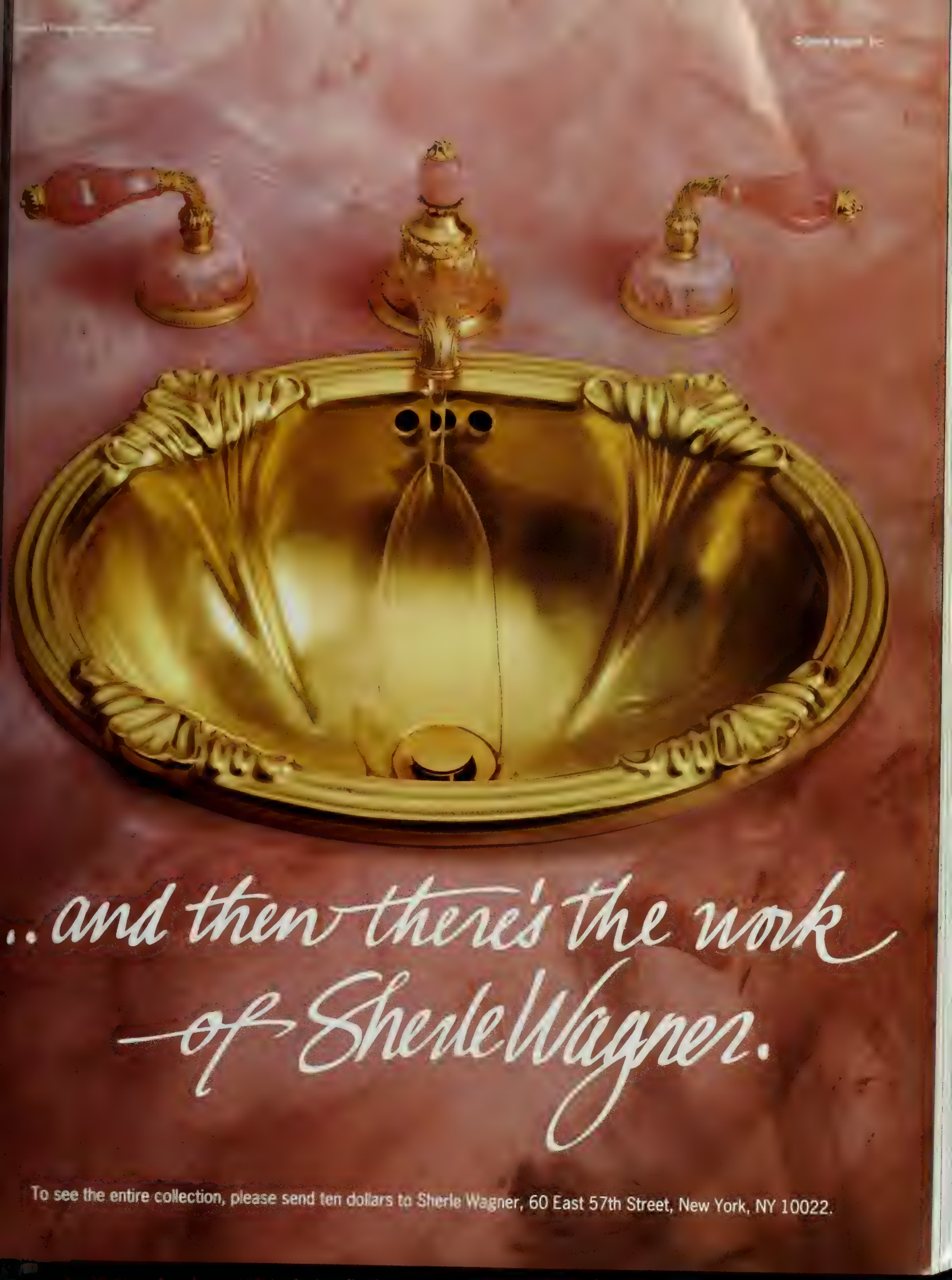
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SOHO REVISITED

Adam Kalkin's Inventive Take on a Downtown Cliché

By Suzanne Stephens

ADAM KALKIN HAS created something rare in Manhattan—a residence that manages to be at once intimate and expansive. Located on the edge of SoHo in an 1860s brick building that used to be a hat factory, the 1,800-square-foot loft incorporates a clever arrangement of living spaces without sacrificing the overall impression of one light, soaring room. "It's like a garden with individual structures that form the landscape instead of plants," says Kalkin.

Though most of the loft is open, three distinct spaces—a master bedroom, a guest bedroom and a sitting area—are grouped in one corner. The bedrooms are housed in tight, elevated, boxlike containers placed so that they in turn define the sitting area. The master bedroom, which is lined with books (both real and trompe l'oeil), opens onto the sitting area, while the guest bedroom is oriented toward the main living room. When privacy is desired, gray vinyl curtains can be pulled across the open ends of the bedrooms.



PHOTOGRAPHY: JAIME ARDILES-ARCE

"Among the inspirations were New York industrialism and highly refined French bed linen," says Adam Kalkin (above) of a loft he designed in a former hat factory near SoHo.

The sequestering of these closely configured "rooms" establishes a sense of density quite different from the main living space. "In a modest way, the loft mirrors the reality outside," Kalkin explains, "where the world is composed of overlapping images." This may be true, but the urban reality outside is not as artfully composed as Kalkin's interior version.

The living/dining area of the loft is pure and simple, but not *too* simple. A long steel I-beam stretches aggressively across the length of the ceiling,

BELOW: The loft is divided into two areas: a cluster of sleeping compartments with a sitting area, left, and an open living/dining space. "The rope leads to a little penthouse and is vertical in a vertical city—people take their struggle upward very seriously," Kalkin points out.





ABOVE: "It's more a primitive essay in movement than a dining table," says Kalkin of the steel device that folds down from the ceiling. He also designed the high-backed chairs.

continued on page 54



"When you love what you're doing as much as I do, it doesn't feel like work." *Plácido Domingo*

Wherever he travels, Plácido Domingo carries a series of green bound books into which he writes his engagements up to three years in advance. Such are the demands the opera world makes on one of its most sought-after performers.

His ability to thrill an audience is such that a legendary curtain call in Vienna lasted over an hour. "It would have been easier," Plácido said, "to sing the opera all over again."

Domingo has committed nearly a hundred operatic roles to memory. He believes this daunting repertoire is necessary to attract the widest possible audience because his ambition is to help more people, all over the world, enjoy the music he loves.

More than a singer, Domingo is also a respected conductor. "The operatic conductor is like a Roman charioteer," he says. "He has a hundred horses on stage and a hundred horses in the pit. And he has to control them all."

Throughout his career, Domingo has held himself to the highest standards of performance. It's the same measure he uses when selecting a timepiece. "My Rolex is perfect for me," he states. "You could say it's one of my favorite instruments."

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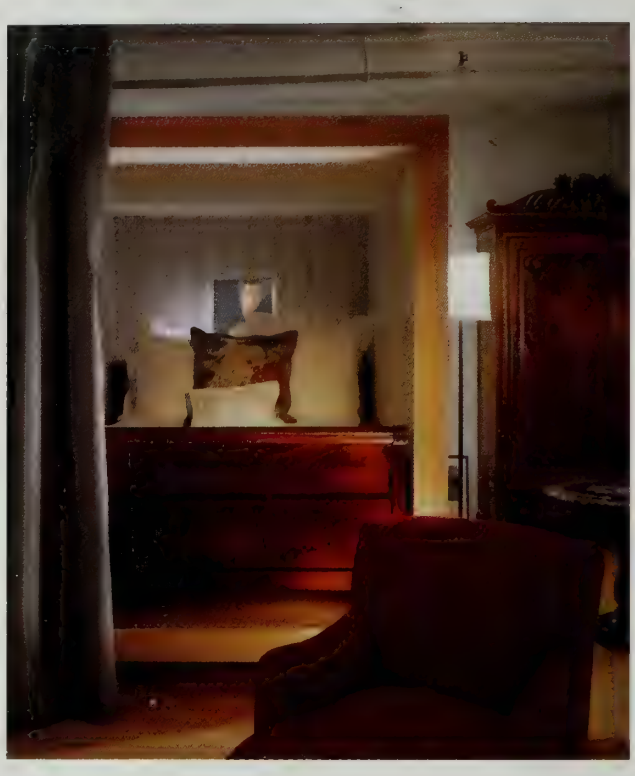
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Adam Kalkin's Inventive Take on a Downtown Cliché
continued from page 50

seemingly for structural purposes. Actually, it serves as a track that supports a steel contraption, which unfolds to become a small table and can further expand to double in size. While some might regard the assemblage as too elaborate for dining, Kalkin remarks, "I like to explore the obscure ways things work."

Having studied landscape painting, Kalkin developed an interest in architecture and design when he was an undergraduate at Vassar College. He went on to study architecture at Washington University in St. Louis, before spending a year at the progressive Architectural Association in London. Since then, Kalkin has designed furniture and houses, including his own on Martha's Vineyard (see *Architectural Digest*, June 1990). He is working on another house on the Vineyard and a store in New Jersey. He also collaborated with Dutch artist Aernout Mik on an installation for a design fair in Belgium opening this fall. "We've tried to create a giant interior garden with live animals, people, machinery and art objects in an abandoned brewery in Kortrijk," Kalkin explains.

The artistic gesture plays a significant role in the SoHo loft too. A rope hanging from an upper-level work space has an aesthetic dimension as well as a very practical function: It is a means of access to a small penthouse until Kalkin is able to design and build a steel-and-wood stair with collapsible steps. "You have to be committed to getting up there," he admits. Without the ladder or the desire to ascend by rope, one must be content to gaze up at the little room through the hole cut into the ceiling.



ABOVE: The sleeping area is composed of distinct containerlike structures that act as bedrooms. "The guest bedroom, which is on wheels, can be moved, acknowledging the transience of the guest," Kalkin explains. A family portrait hangs above the 19th-century sleigh bed. Vinyl curtains provide privacy.

BELOW: "While the outsides of the bedrooms are blank, the insides are richly developed, much like the city's residential buildings," Kalkin notes. The guest bedroom, right, and the master bedroom define the sitting area. "With the curtains closed, the bedrooms seem to float in the city—perfect places to dream."



Exercising the eye and intriguing the mind this way is part of the intent behind similar visual conceits in the loft. Elsewhere, windows in the bedrooms—one frames a portrait of the family ancestor, the other looks into the living/dining area—pique curiosity. "The space accentuates the feeling of privacy—and of voyeurism," Kalkin points out. "I think a lot about framing and the way you look *through* things. Over time, the image from the mind's eye supplants the true retinal one."

Kalkin's approach to the interior world is both to hint at the urban one outside and to create an inner landscape through which other worlds are seen, glimpsed and considered. By controlling *how* we see things in the domestic environment, Adam Kalkin has designed a place of calm, order and mystery. □

HOW DOES IT FEEL

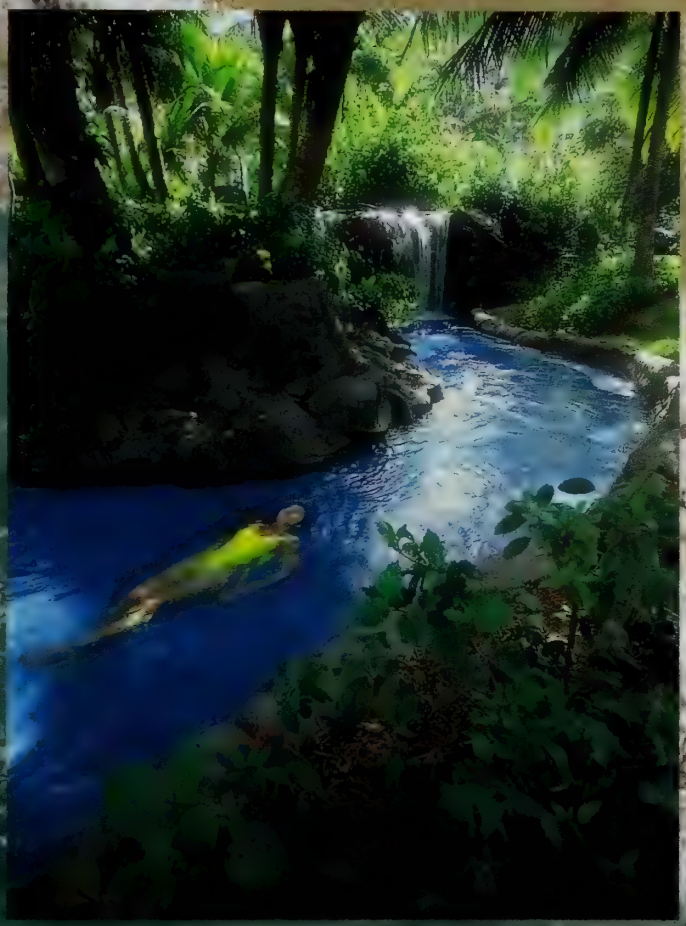
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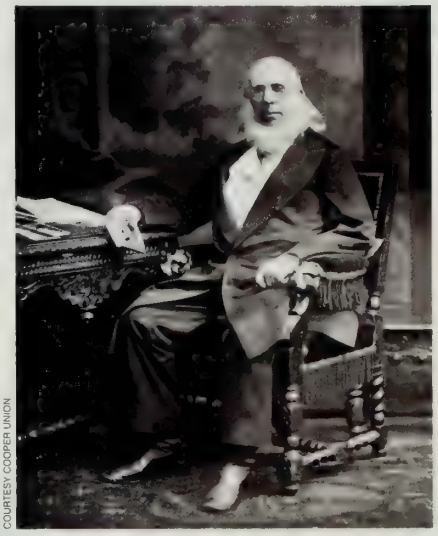
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BRENDAN GILL: COOPER UNION

Enriching New York's Urban Fabric Since 1859

Established in 1859 by businessman and inventor Peter Cooper (right, in 1870), The Cooper Union for the Advancement of Science and Art offers tuition-free studies in art, architecture and engineering. BELOW: A triptych that was presented to Cooper by students on February 12, 1871, in honor of his 80th birthday, hangs in the Foundation Building lobby. It pays homage to his endowments and his contributions to humanity.





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A BUILDING MAY be thought worthy of being called a landmark for a variety of reasons, each sufficient to grant it a place in history. Some buildings —frequently quite eccentric ones— become precious to us as representatives of a particular style of architecture; others are precious because of the roles they have played in a city's past; and still others because of the roles that they continue to play at present, by dint of successfully adapting themselves to contemporary urban needs. In New York City, Cooper Union qualifies on all three counts. Founded in 1859 by the superlatively farseeing businessman-inventor Peter Cooper, and bearing as its official name The Cooper Union for the Advancement of Science and Art, it has long been both a cherished specimen of palazzo-style Italianate architecture and an indispensable resource in the education of young people —often enough immigrants, or the children of immigrants—of the sort that in the nineteenth century used to be described as being of humble



RIGHT: Cooper Union's distinctive Foundation Building, set on a wedge-shaped lot between Seventh Street and Astor Place, was designed by Frederick A. Peterson in an Italianate palazzo style. In 1884 two additional stories were added to the structure, which has an iron frame and brownstone facing.

continued on page 62

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Enriching New York's Urban Fabric Since 1859
continued from page 59

birth and in reduced circumstances.

Peter Cooper was born, in 1791, into a family of artisans of Dutch descent, long established in the United States but neither very wealthy nor learned. He had a quick mind and an abounding ambition and with only a year of formal schooling pulled himself up by his own bootstraps to become one of the richest and most admired New Yorkers of his day. He founded his school on the basis that "there must be no fee paid in The Cooper Union, for education ought to be as free as air and water." To this day, the thousand or so students enrolled at Cooper Union pay only an annual charge of three hundred dollars to cover the administrative costs of registering them. The criterion for being admitted to one or another of its three schools—art, architecture and engineering—is solely that of aptitude, and if a gifted young heir to billions seeks to attend Cooper Union instead of some Ivy League college, he has no reason to fear being turned away. Questions of money aside, it is Cooper Union's boast that since its founding no one has ever been excluded from it because of sex, race, color, creed or political opinion.

Cooper himself held exceptionally strong feelings with respect to freedom of religion and coeducation. In the deed of trust establishing the





ABOVE: The Arthur A. Houghton Gallery is the site of senior art exhibitions. The art school gives students extensive studio and shop instruction as part of its general program. Pupils have included Augustus Saint-Gaudens, Eva Hesse, Lee Krasner, Alex Katz and Tom Wesselmann. LEFT: The fourth-floor sculpture workshop.

Peter Cooper founded his school on the basis that "there must be no fee paid in The Cooper Union, for education ought to be as free as air and water."

BELOW: The arcade on the first floor defines the entire west side of the Foundation Building, which is a registered National Historic Landmark. Architect John Hejduk, the dean of the Irwin S. Chanin School of Architecture and himself a Cooper Union graduate, was in charge of the 1972–75 renovation of the interior spaces.



continued on page 68



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Enriching New York's Urban Fabric Since 1859
continued from page 62

Union, he wrote that "neither the . . . Board of Trustees, nor any member thereof, shall in any way take into account any religious tenet or opinion of any professor or teacher . . . nor of any student applying for admission into said institution; nor shall they permit any professor or teacher in said institution to make any discrimination among its students on account of their religious tenets or opinions." As for coeducation, to the dismay of many Victorian prudes, Cooper insisted that women should be able to share the facilities of the Union equally with men. In 1865 Cooper's son-in-law and right hand in running Cooper Union, Abram Hewitt, wrote, "It gives me great pleasure to state that we have seen no evil results whatever arising from the admission of young women to the same classes as young men. . . . On the contrary, we believe that both sexes are gainers by learning together. Of course there will be evil-minded people everywhere, even in churches, but in six years we have not had a single case of scandal in Cooper Union and we should as soon think of excluding the young men as the young women."

In his teens, Cooper mastered the crafts of hat making and coach building and, with his wife, ran a profitable grocery store. Soon he had saved enough money to purchase a glue factory, which became the major source of his wealth. Cooper was a classic example of the self-taught Yankee inventor. Possessing what he called a "knack at contriving" (as a boy, he invented a wooden hand-operated washing machine for his mother), he developed, in the course of improving his glues, a marketable form of gelatin.

Having purchased as a real estate speculation three thousand acres of land in Baltimore, he interested himself in the planning of the Baltimore and Ohio Railroad. In 1830 he "got up"—Cooper's phrase—the little steam locomotive that he called Tom Thumb and that entered history as the first steam locomotive ever to operate in the United States. Later he acquired a number of foundries, at which he worked out a process for rolling iron beams of extraordinary length and strength, making him at least indirectly one of the fathers of the steel-framed skyscraper. Cooper also backed his friend Cyrus Field in the laying of the first transatlantic cable—a feat that required almost a dozen years of struggle to accomplish.

If Peter Cooper was one of the richest New Yorkers of his time, he was also one of the most generous. He strove to control his delight in giving away money by limiting it to good causes, but he was a notorious soft touch when it came to imaginative down-and-outers. In the big house that he designed for himself and his family on lower Lexington Avenue (long since demolished), his bedroom and study were on the ground floor next to the front door. Whenever the doorbell rang, Cooper was quick to answer it, and no unfortunate, worthy or unworthy, left his presence without a few coins to jingle. Cooper was said to have handed out an average of two hundred dollars a day in this fashion; moreover, though himself a devout Unitarian, he gave even larger sums to professed atheists than to believers, since the atheists had no church to fall back upon for assistance.

Cooper was a classic example of the self-taught Yankee inventor.

Cooper's chief benefaction was, of course, Cooper Union, to which he gave continuously until his death, in 1883, and to which his family contributed for many decades after his death. He had long made plans for Cooper Union, which he said he would start "as soon as I thought I had the means to accomplish it, if I was compelled to live on bread and water for the rest of my life." No such dire measures proved necessary. By the late 1840s he reckoned himself a millionaire, and he estimated that the plot of land that he had assembled on Astor Place as a site for the Cooper Union building was worth about half a million dollars. This site, one of the most prominent in the city, filled the entire block between Seventh Street and Astor Place, at a point where the Bowery divided into Third Avenue to the East and Fourth Avenue to the West. Cooper chose as architect for the building Fred A. Peterson, whose main qualification may have been his willingness to give way to Cooper's unconventional wishes.

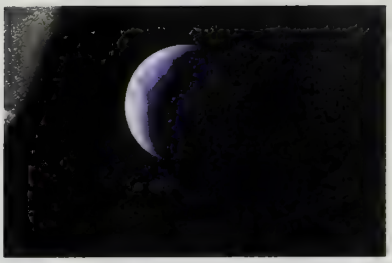
Filling the trapezoidal site to a height of five stories, the structure was as nearly fireproof as the technology of the day permitted, being supported by a heavy iron frame of Cooper's devising and clad in massive slabs of brownstone. In the basement was a vast, stone-pillared Great Hall, which has long served as one of the largest and most satisfactory auditoriums in the city. Retail shops, providing needed income for the institution, occupied the first two floors; on the upper floors were a library, lecture rooms and artists' studios. The flat roof was intended to accommodate an observatory and a pedestrian promenade, from which a fine view of the city and nearby countryside could be obtained. To everyone's astonishment, Cooper also found room for a passenger elevator—the first of its kind planned in New York and all the more remarkable for occupying, thanks to Cooper's cranky "contriving," a circular shaft instead of a rectangular one.

The cornerstone of the building was laid in 1853, and after many delays in construction it was officially thrown open in the autumn of 1859. Nothing like it existed anywhere in the country. It offered free education to adults as well as to the young, at night as well as by day, and to the

continued on page 72



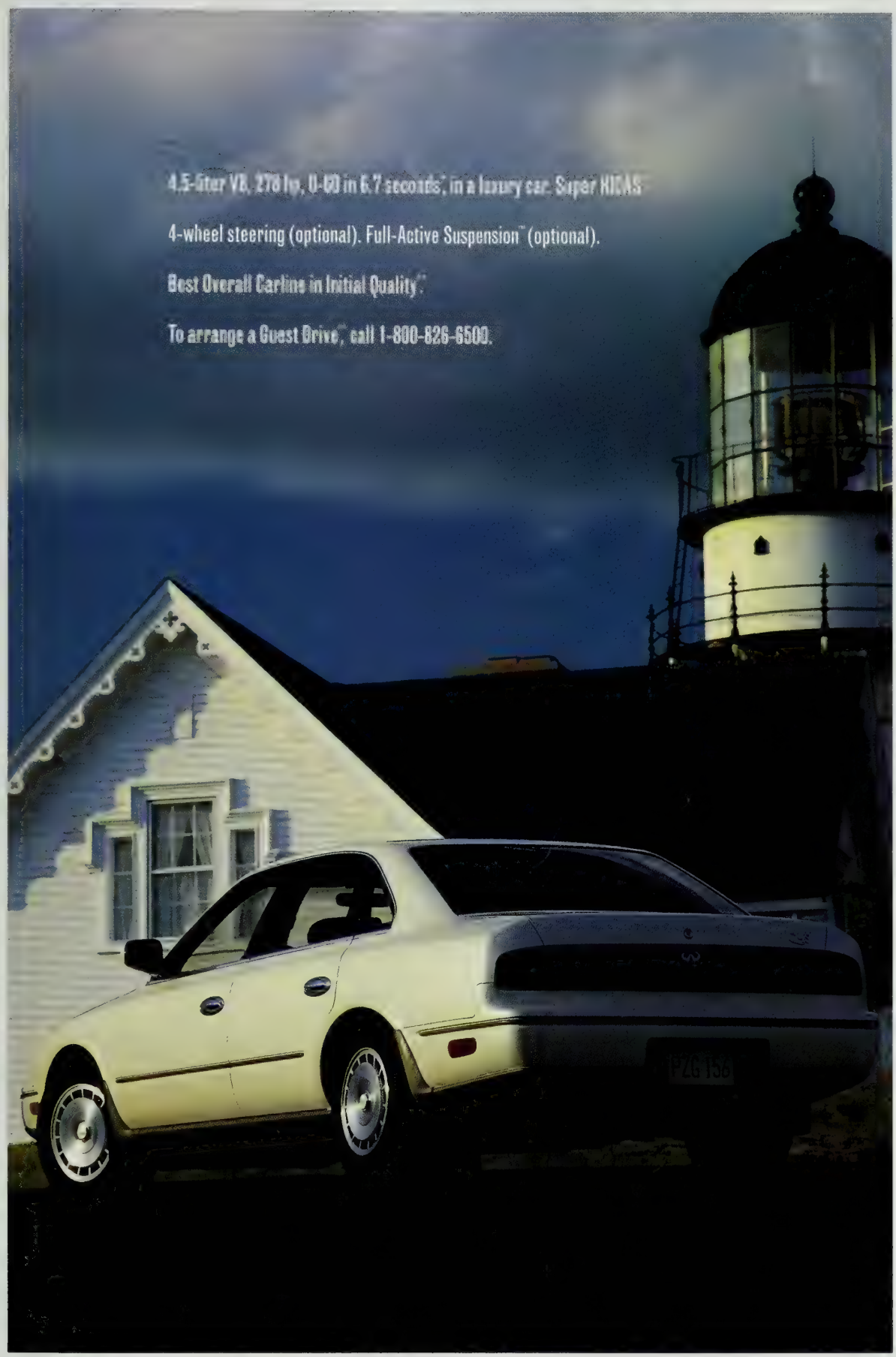
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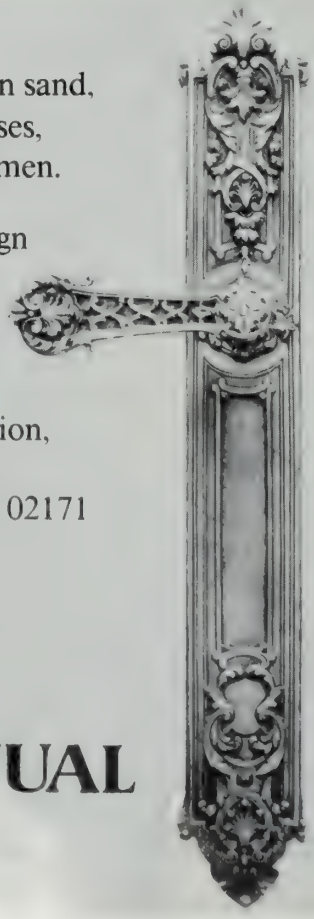
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Cooper Union
continued from page 68

working classes as well as to people of the middle class, eager (like the donor himself) to increase their intellectual resources. Cooper had overseen every detail of the building's construction, and after it opened he was often in attendance until nine in the evening, candidly testing his notions of an ideal education against what befell such notions in practice. He had feared that American education was too abstract; he wanted people to be proud to work at a craft as well as to think. At the same time, he didn't wish the Union to be mistaken for a vocational school. He wrote that instruction and lectures in "the science and philosophy of a true republican government . . . will stimulate industry and afford the best means possible to elevate our race by giving security and value to all the varied forms of labor."

It was in the Great Hall of Cooper Union on February 27, 1860, that Abraham Lincoln gave the antislavery "Right Makes Might" speech that he was later to say was the cause of his winning the presidency. In the election of 1864, with Lincoln facing possible defeat, Cooper helped to organize a rally in the Great Hall in Lincoln's behalf. Once the Civil War was won, Cooper turned his attention to the problems besetting disabled veterans of the war, saying, "I trust that the Government will not hesitate to tax my property and the property of every other man to the amount sufficient to provide for the comfort of our disabled soldiers and the families dependent upon them for support"—not a proposition welcome to most of his fellow millionaires. At Cooper's urging, the great Oglala Indian chief Red Cloud, dressed in full regalia, spoke in defense of his people in the Great Hall. When Cooper was publicly rebuked for allowing Victoria Woodhull, an advocate of women's suffrage and free love, to speak in his hall, he responded by inviting her to come back and speak there again.

Cooper Union has undergone many structural changes over the years. Two

continued on page 76



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fig. 1: The classic face of Patek Philippe.



fig. 4: Complicated wristwatches circa 1930 (left) and 1990. The golden age of watchmaking will always be with us.



fig. 6: Your pleasure in owning a Patek Philippe is the purpose of those who made it for you.

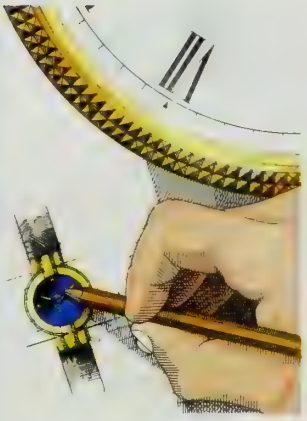


fig. 9: Harmony of design is executed in a work of simplicity and perfection in a lady's Calatrava wristwatch.

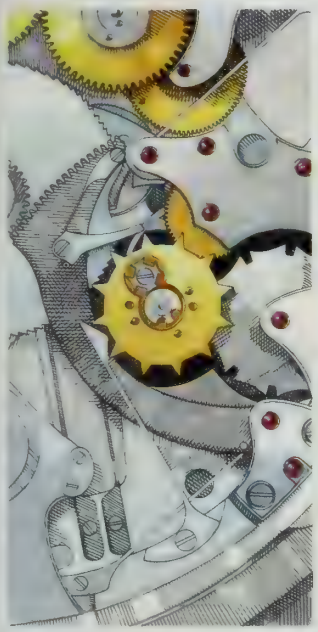


fig. 2: One of the 33 complications of the Calibre 89 astronomical clock-watch is a satellite wheel that completes one revolution every 400 years.

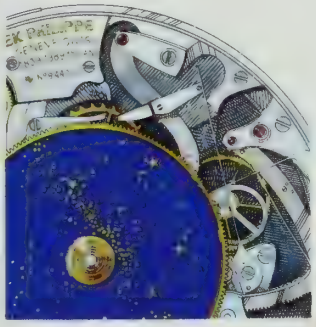


fig. 5: The Geneva Seal is awarded only to watches which achieve the standards of horological purity laid down in the laws of Geneva. These rules define the supreme quality of watchmaking.



fig. 7: Arabesques come to life on a gold case-back.



fig. 10: The chainsmith's hands impart strength and delicacy to a tracery of gold.



fig. 11: Circles in gold: symbols of perfection in the making.





fig. 8: An artist working six hours a day takes about four months to complete a miniature in enamel on the case of a pocket-watch.

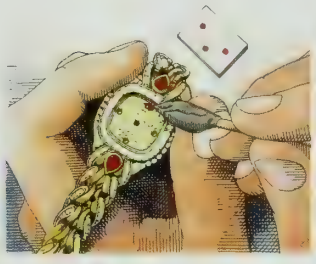


fig. 12: The test of a master lapidary is his ability to express the splendour of precious gemstones.

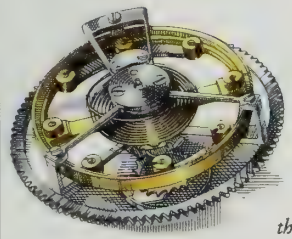
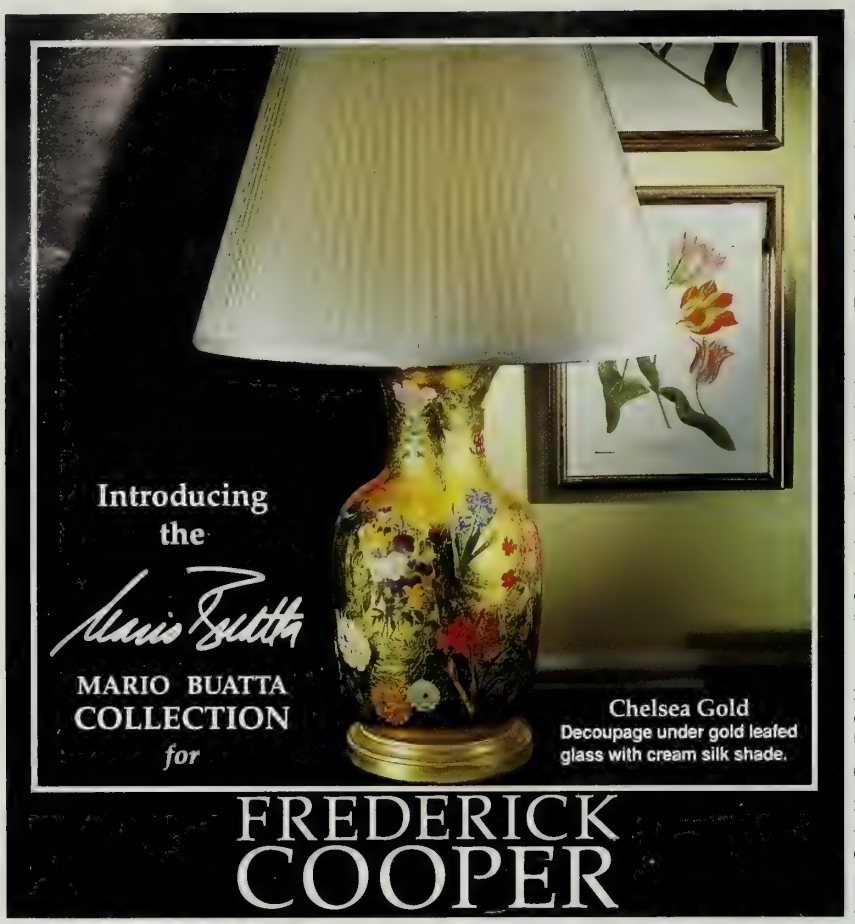


fig. 3: Recognized as the most advanced mechanical regulating device to date, Patek Philippe's Gyromax balance wheel demonstrates the equivalence of simplicity and precision.

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fig. 13: The discreet sign of those who value their time.

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Cooper Union
continued from page 72

full stories and a clock were added in Cooper's time, and twenty years ago John Hejduk, a graduate of the school of architecture and now its dean, presided over the gutting and remodeling of the entire interior of the building. The first two floors were reclaimed for institutional purposes, and Cooper's singular round elevator was given an embodiment worthy of its inventor. Mercifully, the remodeling has not expunged his ghost, whose powerful presence is felt by everyone who enters the building. At the next turning of a corridor, the next opening of a door, will we not perhaps encounter him, dressed all in black, his eyes bright behind gold-rimmed glasses, a curious, profuse ruff of white hair cradling his chin? Ghosts elect to be silent, and although Cooper in life was a compulsive talker, he may be willing by now to let the handiwork of his innumerable beneficiaries speak in his behalf.

Among those beneficiaries over the past one hundred and thirty years have been Augustus Saint-Gaudens, Thomas Edison, Michael Pupin, Leon Trotsky, Jacob Riis, Irwin S. Chanin, Raphael Soyer, Lee Krasner, Milton Glaser and George Segal. In the little park to the south of Cooper Union, looking out across the broad expanse of the Bowery, stands a heroic bronze statue of Cooper by Saint-Gaudens. No doubt Cooper would find a moral in the fact that Saint-Gaudens's father, a French immigrant, used to make excellent shoes for Cooper's wife and daughter. Father and son, artisan and artist, the Saint-Gaudenses were in Cooper's view of equal value to the communities in which they practiced their skills. It was to the recognition of that equality of value that Cooper had devoted much of his life.

Today his big old chocolate-colored building is crowded from morning to night with gifted and ambitious men and women; the air in its shops and classrooms is charged with their energy. Wherever Peter Cooper's ghost may be inside those walls, it has reason to be content. □

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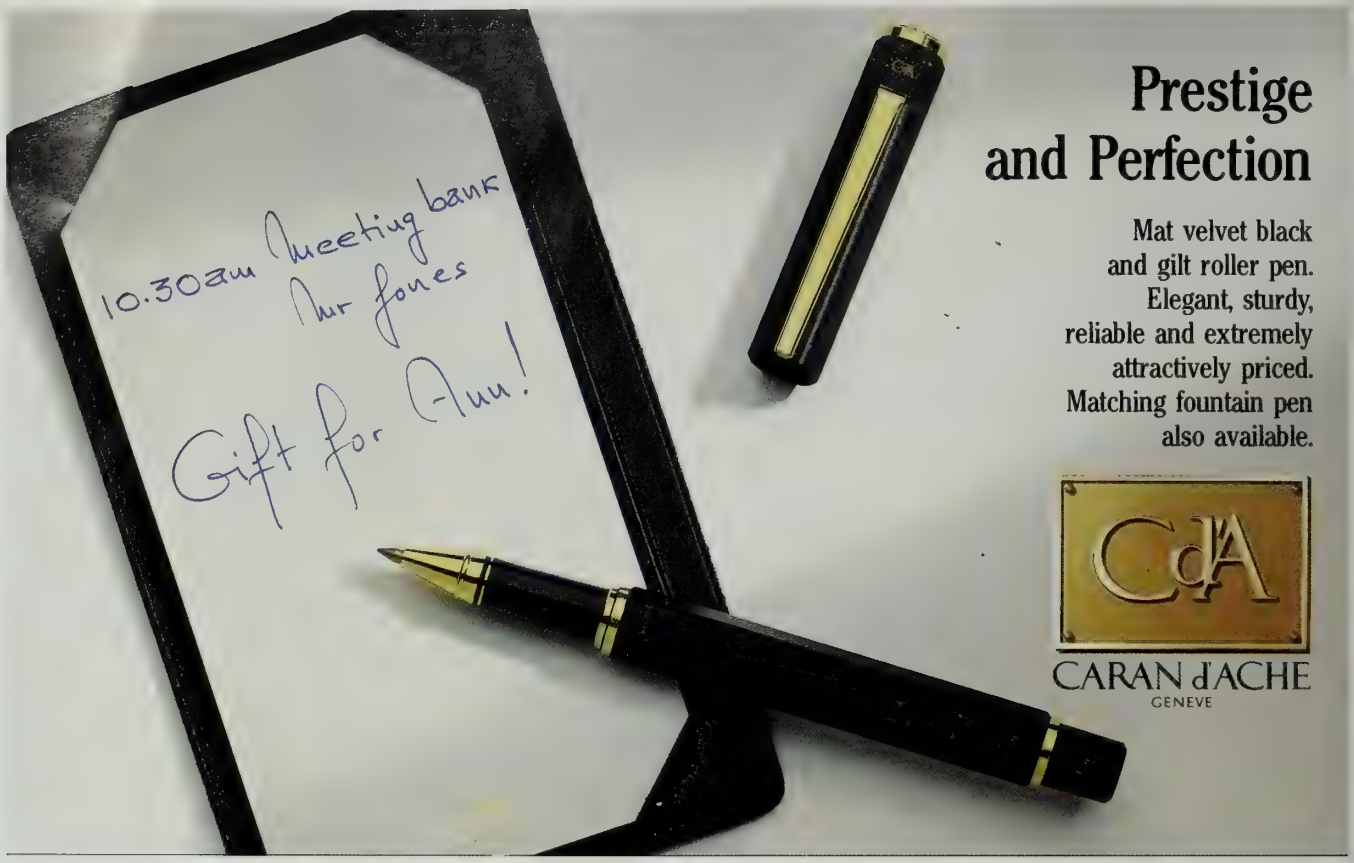
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PORTRAIT: STANLEY BARROWS

At Home with Manhattan's Most Educated Eye

By Jeffrey Simpson

IN HENRY JAMES'S novel *The Ambassadors*, the protagonist, Lambert Strether, first senses the complex richness of the European life with which he, as an innocent American, will have to grapple when he visits the modest apartment of an expatriate who has been long resident in Paris and who has stocked her home with the treasures of its civilization. "[The] compact and crowded little chambers, almost dusky . . . with accumulations, represented a supreme general adjustment to opportunity and conditions. Wherever he looked he saw an old ivory or an old brocade. . . . In the brownness were glints of gold; patches of purple were in the gloom; objects, all, that caught . . . with their high rarity, the light of the low windows. Nothing was clear about them but that they were precious. . . ."

That apartment comes to mind, both for its objects and for its character, when one looks at the Manhattan retreat of Stanley Barrows, aesthete, connoisseur, former director of the European Studies Program at the Parsons School of Design and retired chairman of the Department of Interior Design at the Fashion Institute of Technology. For sixteen years in the 1950s and 1960s Barrows took a group of Parsons students to Europe each summer, and Mario Buatta, Robert Bray and Thomas Britt are only a few of today's successful designers who remember that Barrows taught them "how to see."

Appropriately, Barrows's own first trip to Europe took place in the very last months of prewar civilization, from the spring to the fall of 1939, when he himself was a student at Parsons. "The school had its own buildings on the Place des Vosges, the square



PHOTOGRAPHY BILLY CUNNINGHAM



Stanley Barrows, who has been a prominent figure in the New York design world for many years, recently freshened his residence to better enjoy his collections. ABOVE: "The settee once belonged to Ruth Chatterton, an old-time Broadway and film star," says Barrows, in the living room of his Manhattan apartment. He chose its "intense" red fabric, from Brunschwig & Fils, "to stand out against the subdued red wall color."

RIGHT: In the foreground is a circa 1835 drop-leaf table that was originally made for his great-grandmother's family. The small bronze greyhounds are early 19th century. At right is a boulle marquetry bookcase with a collection of Chinese Export ware arranged across its top.

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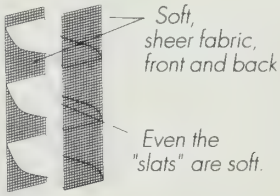


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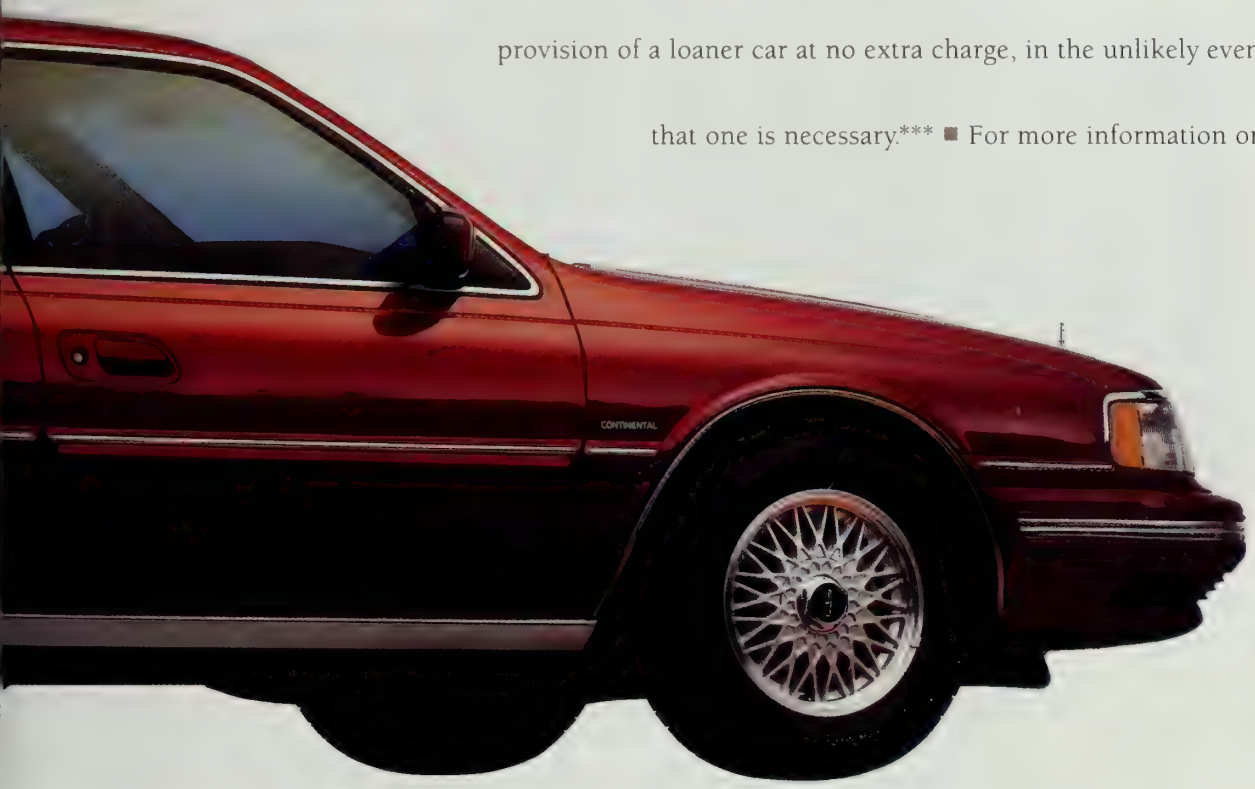


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WHAT A LUXURY CAR SHOULD BE

At Home with Manhattan's Most Educated Eye
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ABOVE LEFT: Displayed in the living room is an early-18th-century portrait of Sir James Thornhill, who painted the interior dome of London's St. Paul's Cathedral. "It may be a self-portrait or possibly by a relative," notes Barrows. The brackets hold delft covered vases. ABOVE RIGHT: A Piranesi engraving of the Arch of Septimius Severus in Rome adorns another wall. Bronze figures are Italian and French.





built in the early seventeenth century that is still a perfectly unified example of the architecture of the Louis XIII period," he recalls. "Much of the time we were out looking at châteaus and private collections, and then in the late summer and fall we went all through Italy. Because of the connections the school had built up over the years, we were allowed to get up on ladders and measure things and actually look at the books in the bookcases and see how porcelain collections were hung on the walls. We spent five days, for instance, just in Mantua going over the ducal palace and finding such things as a tiny-scale series of rooms built in the Renaissance for the court dwarfs, whom they called *nani*."

On that trip Barrows the student was feasting his eyes and educating himself; he had not yet become Barrows the connoisseur. His next time in Europe, however, was in 1945, when he served with the Air Force Engineer Corps and was stationed at Caserta, "the Versailles of Italy," the huge eighteenth-century palace built by the Bourbon rulers of Naples. After the war he stayed on at a study center in Florence, and from that trip he brought back four nineteenth-century Italian chairs, made of Italian walnut in Lucca in around 1810, and two others made of cam-

ABOVE LEFT: The watercolors to the right of the doorway to the entrance hall are from a series of views of early-Victorian interiors. Gilt brackets hold Chinese Export ware. Armchair and oil-burning lamp are Italian.

ABOVE RIGHT: The mirrored alcove of the living room's west wall serves as a dining area. A marquetry commode is flanked by white-, black- and red-lacquered side chairs that were made in Canton, China. Nineteenth-century Italian walnut side chairs from Lucca, which Barrows bought in the 1940s, are upholstered in red velvet woven in Venice.

continued on page 90

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At Home with Manhattan's Most Educated Eye
continued from page 86

phorwood in around 1790. He also bought a writing table. The collection of gleaming surfaces and sinuous lines, the "glints of gold; patches of purple . . . in the gloom," was begun.

Over the next decades, along with making purchases, Barrows was learning—and teaching—principles of collecting and appreciating beautiful things. "Family collections in Europe are organized according to symmetry," he says. "Things are bought in pairs or sets and then used according to line and shape, not just according to period. It's boring to have only one period of furniture in a room."

One social ethic that Barrows supremely embodies is the English idea that it is part of a gentleman's education to learn how to place the furniture and objects in his collections. "Englishmen who think like that disdain using designers," Barrows says with a chuckle, "and some of them shouldn't—they've made terrible messes of their houses. Fortunately, that's not the way most people think in the United States, and my students always found plenty of work when they graduated."

In the early 1970s, after he had left Parsons and gone to F. I. T., Barrows had outgrown his small East Side apartment and purchased a slightly larger one in a prewar building in a cul-de-sac overlooking the East River. He kept the first apartment to use as a study until last year, when he gave it up and decided to transform the prewar apartment into the retreat of the scholar-aesthete that it has become.

"There were two priorities in redoing the apartment," says Barrows. "One was to make a space for all the books I had kept in the other apartment, and the other was to make room for the paintings and objects I had kept in storage." To accommodate the books, Barrows turned his bedroom into a space that doubles as a library, covering the walls in bookcases, against which he then, in the European mode, hung his eighteenth-century Italian flower paintings. He had some additional bookcases built beside the windows in the living room, as well as in the entrance hall. One of the centerpieces of the living room is a boulle marquetry bookcase in tortoiseshell and brass, made in the Regency period after a Louis XIV model; crammed with books, it suggests both the literary mood of the rooms and a collector's cabinet.

In the living room, Barrows kept the sang-de-boeuf color he had enjoyed for some years; the bedroom he painted a vivid scarlet, complemented by the apricot velvet bedcovering. Throughout the living room are pieces of blue-and-white china—some Chinese Export ware from the eighteenth century, some English delftware and Dutch delft from the same period—that he displays (usually in pairs, following his penchant for symmetry) on gilt brackets.

Among Barrows's many paintings, three of the most charming and most closely related to his life's work are watercolors of interiors done by a Polish count who traveled in England in the 1840s. In the same arrangement around the doorway to the entrance hall, Barrows has hung a shadow box containing a nineteenth-century carving in cork of the Damascus Gate at Jerusalem. Many of Barrows's objects have a provenance or associations linking them with great figures in design and society. Rose Cumming tried to buy the sculpture of the Damascus Gate, for instance, and the actress Ruth Chatterton once owned his Knole settee.



"I had four walls of bookcases added to accommodate part of my five-thousand-volume collection," says Barrows of his bedroom/library. Two Venetian flower paintings hang above the bed. Below the brackets holding Chinese Export ware are 19th-century ormolu masks of bacchantes.

In Barrows's view, a connoisseur has the experience not only of collecting but also of *seeing*. "*Connaître*, the French root of *connoisseur*, means 'to know thoroughly,' " he says, "and in searching for the right

Many of Barrows's objects have a provenance or associations linking them with great figures in design and society.

continued on page 94



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Manhattan's Most Educated Eye
continued from page 90

object, one sees and compares and comes to know what one likes and what is good."

With regard to vision and the world of design, Barrows tells of an encounter with Elsie de Wolfe, Lady Mendl, the legendary woman who first made decorating a recognized profession. "I met Lady Mendl only once, shortly before she died in July 1950," he says. "She had given a scholarship for many years to Parsons for a student to tour France and Italy with other students and study decorative arts. I directed these tours for the school, of course, and one afternoon she invited all of us to her Villa Trianon at Versailles so that she could give her signed photograph and check to the student on scholarship. She came out of the elevator in a wheelchair wearing her usual little black dress, white gloves, black hat and pearls. We went through with the ceremony, and then she invited me and a faculty associate to come back the next day and swim in her pool. When we arrived, her secretary said Lady Mendl was not feeling well enough to receive us, but we were to go out to the pavilion by the pool and enjoy ourselves. There, a footman said there was only one problem: There were no bathing costumes; they had not come back from the laundry, but the hedges were high to ensure privacy, and we should just throw off our clothes and swim au naturel. We did so, and as we were swimming I caught a glimmer of reflected sunlight on metal behind semitransparent upstairs draperies, and I realized that Lady Mendl herself was sitting there with binoculars, probably playing a game that had amused her before. This was the final instance, as her very long and glittering career and lifetime ended three weeks later."

Smiling reminiscently, Barrows sums up, "The best of life is what I call an 'experienced seeing,' and when I redid my apartment, I decided I wanted all my things out and around me so that I could again see and experience them and the memories they bring." □

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A Basque Fantasy for the Author of *Cyrano de Bergerac*

By Anthony Roberts



PHOTOGRAPHY MARINA FAUST



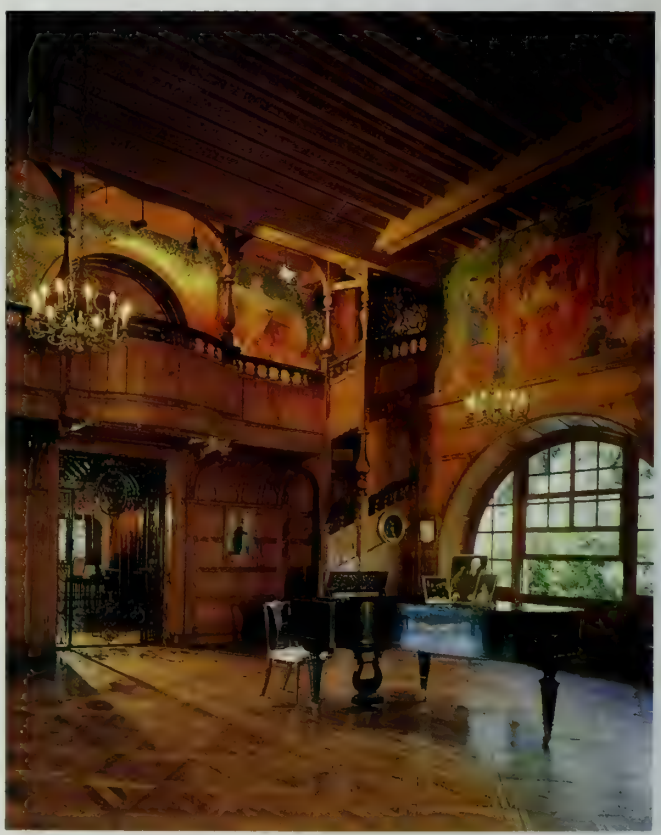
CULVER PICTURES INC

In 1902 the French dramatist Edmond Rostand (right, in 1910) settled with his wife and sons in Cambo-les-Bains, a village spa in the Pyrenees, after being diagnosed with tuberculosis. ABOVE: Villa Arnaga, built with proceeds from *Cyrano de Bergerac*, was completed in 1906.

MOST PEOPLE KNOW LITTLE of the French Romantic playwright Edmond Rostand, beyond the fact that he was the author of *Cyrano de Bergerac*. Yet from 1897 until his death in 1918, he was the most celebrated dramatist in France, and his internationally successful plays (*L'Aiglon*, starring Sarah Bernhardt, and *Cyrano*) had made him a millionaire. At thirty-three he was the youngest author ever to be elected to the Académie Française. But Rostand's fame, like that of so many others in the early part of the century, faded significantly after World War I.

In one corner of France, however, both the image and the memory of Edmond Rostand are very much alive. The small Basque town of Cambo-les-Bains, a spa in the Pyrenean foothills some fifteen miles south of Bayonne, was the only place in the world to notice and celebrate, in 1968, the centennial of his birth, which also happened to be the fiftieth anniversary of his death.

In November 1900, during the days of his glory, Rostand went to Cambo on the advice of his physi-



The rooms, which were never furnished completely, recall various periods and styles. RIGHT: Murals by Gaston la Touche, inspired by a Victor Hugo poem, complement the Grand Hall's fin-de-siècle woodwork and parquetry. The author Boris Vian's grandfather forged the wrought-iron gate, and composer Jules Massenet gave the piano to Rostand's wife.

continued on page 102

Let's just go!

Get away for a few days to the beautiful United States Virgin Islands—the American paradise in the Caribbean.

Two thirds of lovely St. John is a protected national park. So is St.Croix's incredible Buck Island. And St.Thomas' Magens Bay is called "one of the three most beautiful beaches in the world."

Just think—all this natural beauty surrounds luxurious resorts, historic towns, world-class dining and world-class shopping. See your travel agent or call **1-800-USVI-INFO.**

St.Croix St.John St.Thomas

The American paradise. United States Virgin Islands

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Just because you have kids doesn't mean you have to drive a bus.

You are part of a generation that has been raised and fed on 0-60 times, horsepower and skid pad results. And yet for some inexplicable reason, the moment you have kids, car companies expect you to settle for some oversized, ungainly minivan that's about as much fun to drive as a bus.



Well, at Nissan, we believe that parents have enough sacrifices to make. The pleasure of driving shouldn't be one of them. Which is why we designed the new *Nissan® Quest™* to be as much fun to drive as the sedan you now own.

Slip behind the wheel and you immediately notice an absence of the swaying motion minivans are known for. A front stabilizer bar keeps it level during cornering or lane changes. And an independent front suspension allows each front wheel to react independently to the road surface for exceptional traction control.



If you think the *Nissan Quest* has an appetite for curves, however, you'll find it's positively famished when it comes to hills. A 3.0 liter V6 overhead cam engine delivers an impressive 151 hp.

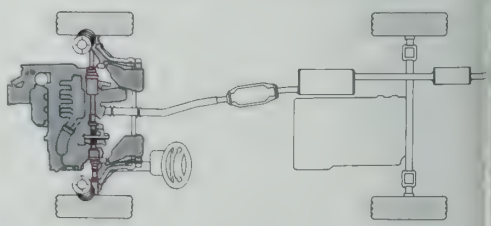
No other minivan has more standard horsepower.* Period. And it's the only import brand minivan to combine both V6 power and front-wheel drive.*

But perhaps the most important area where the *Nissan Quest* performs like a sedan is in safety.



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This uncanny feeling that you're driving a sedan is further enhanced by a sophisticated front-wheel drive that is able to deliver a tighter and quicker steering response.



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A day filled with
mper tantrums,
ater balloon fights



ew Nissan Quest.

nd potty training,
s enough to give any-
one jagged nerves,
which is why our
uxurious interior is
designed to soothe
nd pamper.

Your fingertips settle on a steering wheel graced with fine leather.*** Your eyes gaze at an array of easy-to-read analog instruments. And your ears are lulled by an advanced AM/FM audio cassette system.††



Cruise control† and an optional sunroof*** have been made available so you can concentrate on the scenery instead of the speedometer.

Attention to ergonomics is so complete that the controls to the power windows, door locks and mirrors have been thoughtfully nestled close at hand in the driver's-side door.†

Of course, we intend to spoil your children as well.



A second row of luxurious captain's chairs††† has been provided to keep your children from squirming about.

To keep them entertained, the second row even has its own set†† of air conditioning controls, headphone jacks and remote audio controls.

And since we know how much kids enjoy playing musical chairs, you



should know that our QUEST TRAC™ Flexible Seating System can be reconfigured up to as many as twenty-four different ways.†††

The new *Nissan Quest* offers better handling and more luxurious comfort than you'd ever expect from a minivan. In fact, it'll make you feel like you're driving a car.

That is, of course, until one of the kids in the back seat throws another temper tantrum.

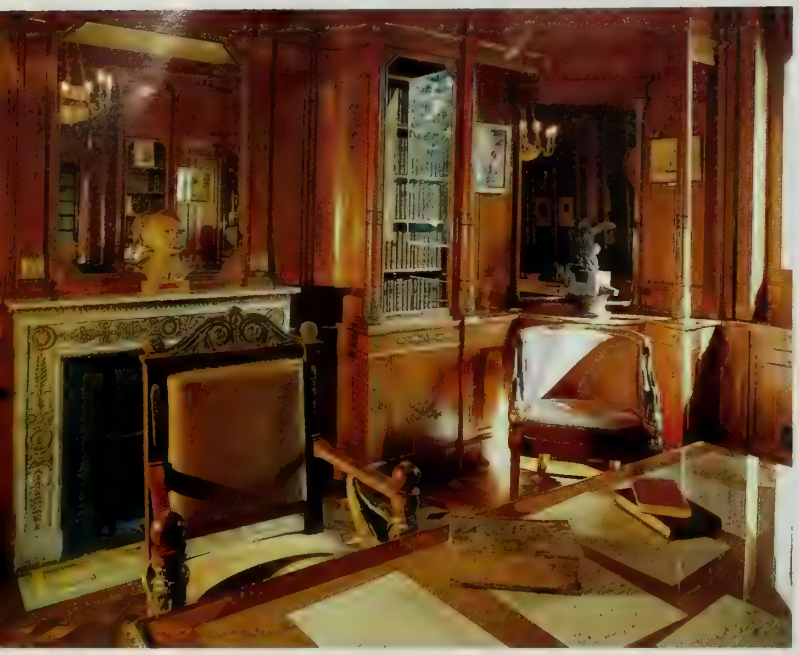
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NISSAN

It's time to expect more from a minivan.™

*belts. *1992 model comparison. **Except models with privacy glass. ***GXE model. †Optional on XE model, standard on GXE. ††Optional on GXE model. †††GXE with optional 2nd-row captain's chairs.*

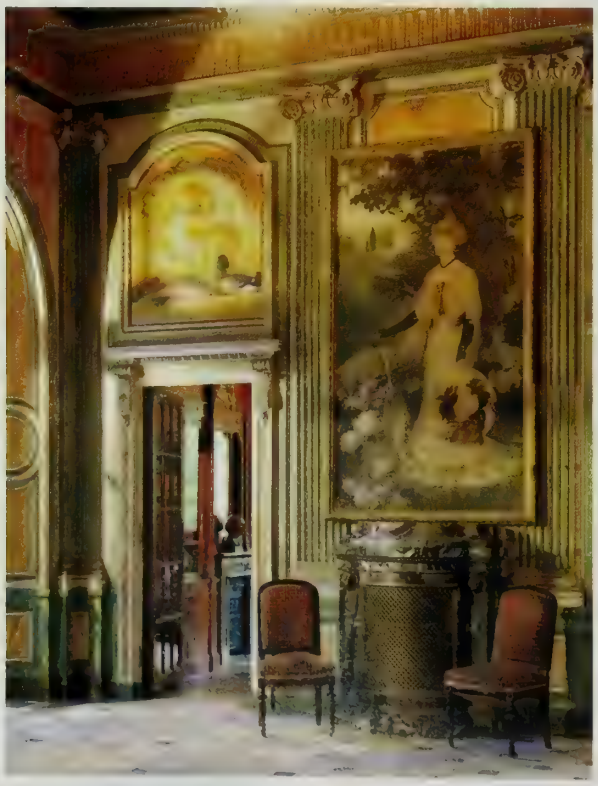
A Basque Fantasy for the Author of *Cyrano de Bergerac*
continued from page 98



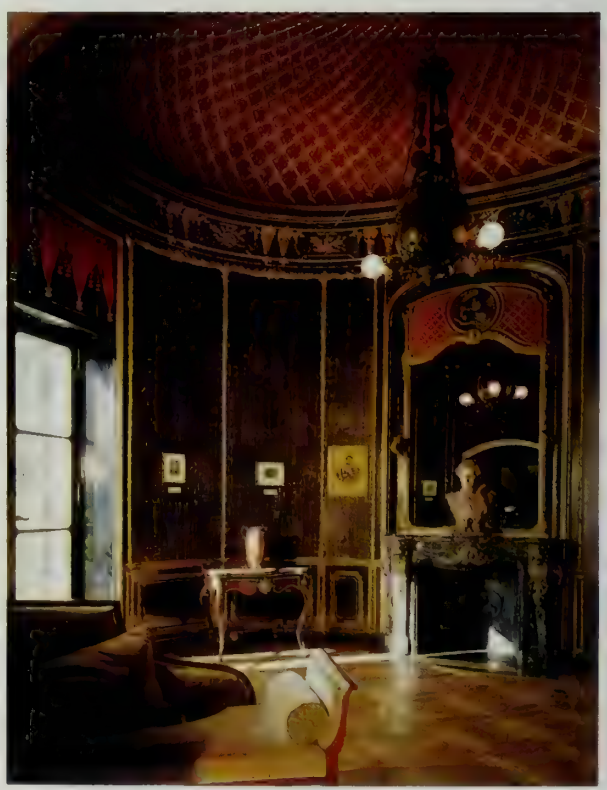
ABOVE: Edmond Rostand's study, lined in Empire Revival boiserie with ormolu mounts, was little used by the author, who often wrote in his bedroom. Tub chair is a copy of one at Malmaison. A bust of Rostand is on the mantel.

cian to be treated for tuberculosis. He fell in love with the district and built an extraordinary house outside town, called the Villa Arnaga. The house—planned, constructed and decorated in every detail under the playwright's personal supervision—survives intact and is the key not only to a fascinating person but to the taste and style of an era.

Rostand's popularity was such that when the dapper, droll, rather fierce Marseillais playwright traveled through France with his wife, the poet Rosemonde Gérard, whole townships turned out to applaud them on their way. Thus, on a subsequent visit to Cambo in 1902, when he finally made up his mind to settle in the district, Rostand was greeted by a cheering crowd as his landau rolled over a carpet of flowers to the door of his vacation house. Once he decided to build at Cambo, Rostand hurled himself into the project with a vigor that belied his tubercular condition. He purchased a hilltop site with views toward the Pyrenees and the River Nive, and sufficient acreage to include a large house for himself, his wife and their two sons, and a formal French garden. Rostand named his new property Arnaga after a stream called Arraga—a Basque word mean-



ABOVE: A portrait of Rosemonde Rostand by Caro-Delvaille hangs in the dining room. Painted boiserie, with carved pilasters and *faux-marbre* panels, is Louis XVI style. The trompe-l'oeil overdoor is one of four painted for the room by Gaston la Touche to symbolize the elements.



ABOVE: A gilt-patterned dome ceiling, a Louis XIV–style frieze and lacquered coromandel panels brought from Peking by Rostand's brother-in-law Pierre de Margerie, who was the French ambassador to China, distinguish the Chinese Salon. The bust is of a character from *L'Aiglon*.

continued on page 106

GOOD NEWS

Disaster Averted Upstairs, Downstairs!

FIREMAN'S FUND RESIDENTIAL CONSULTING SERVICE PREVENTS DUAL DISASTERS IN CHICAGO HOMES.

Two disasters were recently prevented when a safety consultant, provided as a service of Prestige Plus from Fireman's Fund, uncovered problems in a pair of Chicago's grand Victorian homes.

In one, a cracked patch of mason's mortar, used to join the basement gas furnace to an outside vent, was found to be leaking deadly carbon monoxide into the home.

The second home's hazard was found upstairs, in the attic. It came to light when our consultant noticed a telltale spot of white dry rot. Further investigation revealed a roof leak that had eroded the chimney mortar. Unchecked, this could have ignited a devastating chimney fire.

Both potentially fatal flaws were quickly repaired. On-site safety inspections are a unique service available to owners of high value homes insured by Prestige Plus from Fireman's Fund.

If you'd like coverage that goes beyond the ordinary, consider Prestige Plus.

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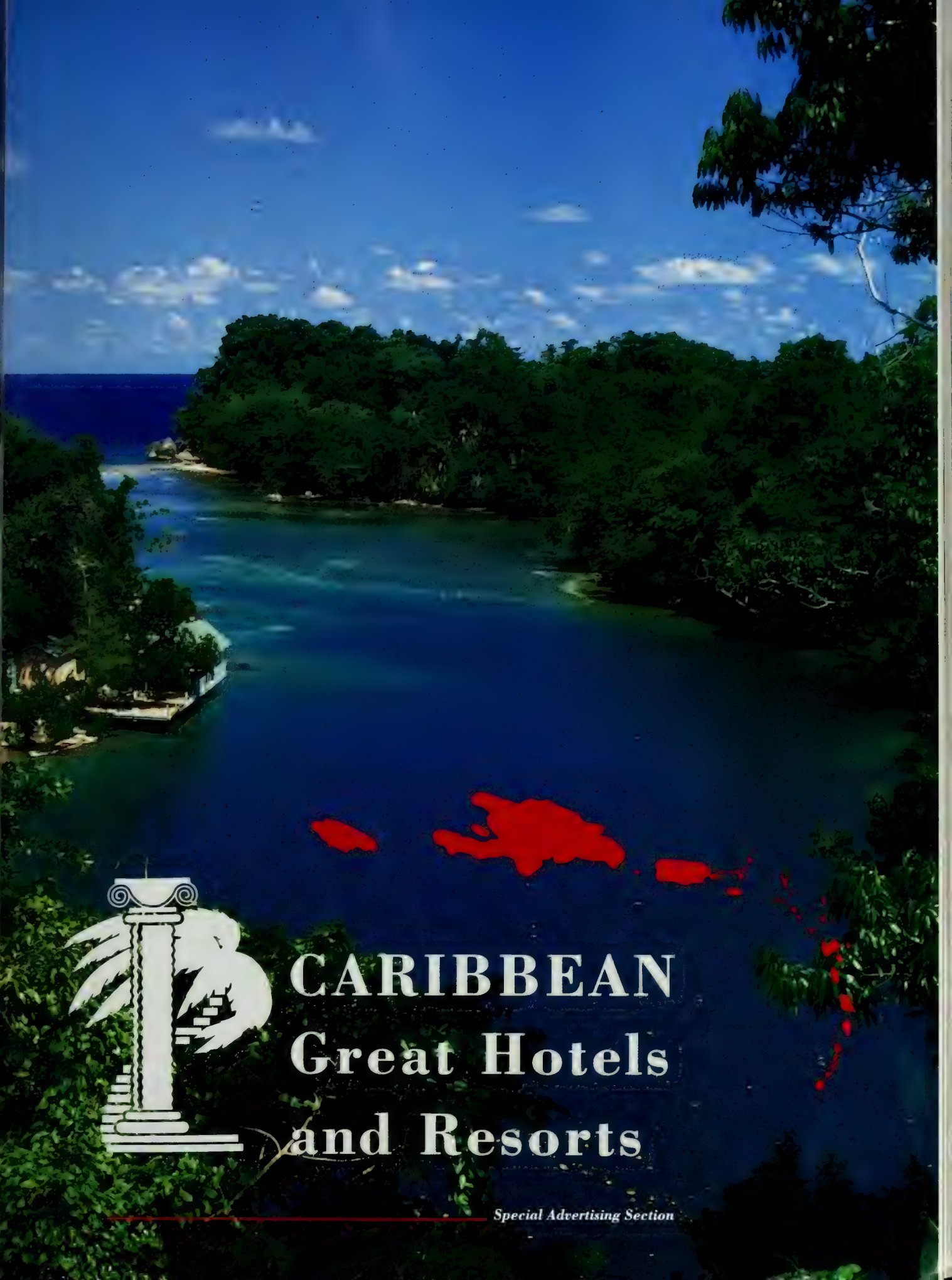


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CARIBBEAN Great Hotels and Resorts

Special Advertising Section

Caneel Bay

St. John, U.S. Virgin Islands

Tel: (800) 223-7637



As your ferry cruises toward St. John, you silently slip past magnificent yachts and sailboats at their moorings and dock at a jetty beside a delicate strip of gold. You immediately sense a feeling of seclusion and being at one with nature, an exhilaration that only happens when a pristine, dramatic island meets a transparently blue sea. Welcome to Caneel Bay!

Caneel Bay, the original Rockresort, is set on its own peninsula of unspoiled splendor. Located at the heart of the 5,000-acre Virgin Island National Park, the resort is surrounded by seven separate beaches that ring the peninsula like a necklace of gold. This truly is the incarnation of Laurance Rockefeller's vision of a perfect Caribbean hideaway. The key to Caneel Bay, a favorite of guests who return year after year, is its solitude; it is a naturalist's wonderland where the landscape overshadows all that stands within it.

As you enter your luxurious accommodations, one of 171 guest cottages and rooms, you are kissed by gentle trade winds flowing through the open picture window. Your airy and spacious getaway, which features rich Caribbean woods, handwoven fabrics, plantation fans and simple, elegant furnishings, offers spectacular views of one or more of Caneel's beaches or its beautiful gardens. The staff of 440 employees is primarily comprised of local citizens trained on the island. This sense of local pride and support infuses the resort with the highest standards of service.





With over 2,000 different varieties of plants, Caneel Bay serves as a testament to Caribbean conservation and preservation of the island's critically threatened dry-forest ecosystem. This definitely is a sightseer's paradise, where poinsettia, hibiscus, sea grapes, jacaranda and majestic palms engulf you in bowers of color. The Thursday morning Garden Walks offer guests a guided glimpse of the botanical riches enshrined at Caneel Bay. Or you can embark on your own hike through the majestic St. John National Park.

The seven famous beaches of Caneel Bay allow sun-worshippers to bask in the rays from sunrise to sunset on a bed of shimmering sand. Take an early morning swim, and yours could be the day's first — and maybe only — footprints on these private secluded coves.

The postcard-blue ocean waters off St. John provide an array of exciting dive locations that rival those found in any waters around the world. Snorkel your way among the brilliantly colorful clownfish or explore undersea caves and vibrant coral reefs on a scuba excursion. Instruction and guided outings are available, or Caneel Bay's Snorkel Guide brochure can lead the way to some excellent private undersea exploration.

Caneel Bay also boasts an extensive array of other recreational opportunities, including an award-winning tennis facility with 11 all-weather courts under the management of the renowned Peter Burwash International. Stop by the Caneel Bay Beach Hut and set sail on a Sunfish or Windsurfer, or charter a vessel for a deep-sea fishing adventure.

Dining at Caneel Bay, with its three wonderfully different dining rooms, is a culinary experience. First, there's our Beach Terrace, located adjacent to Caneel Beach, with the scenic background of ships, sailboats and beyond. Then there's Turtle Bay Estate House, a romantic setting reminiscent of the sugar plantation era, which offers gourmet dining in an open-air, two-tiered dining room. The third, and equally spectacular choice is The Sugar Mill, an epicurean delight featuring freshly grilled lobster, fish and steaks, and freshly made pasta. Set inside the flower-covered ruins of an ancient sugar mill, this elevated restaurant overlooks Caneel Bay and the dramatic lights of St. Thomas in the distance.



Little Dix Bay

Virgin Gorda, British Virgin Islands

Tel: (800) 223-7637



You feel it the moment you arrive on this enchanted island, just as Columbus felt it when he first landed here in 1493. Virgin Gorda evokes a sense of timelessness and exhilaration that comes from being in complete harmony with nature. And nestled in this paradise of turquoise water and soaring emerald hills, you will discover Little Dix Bay.

Located on the northwest corner of Virgin Gorda, Little Dix Bay was established by Laurance Rockefeller in the early 1960's. He envisioned it as his "wilderness beach," where privacy and solitude reign supreme. From the vivid hues of frangipani and hibiscus and the shimmering palette of an ever-changing sunset, to the peaceful call of tropical birds, nature beckons to you in a very special way. This siren-song has attracted Little Dix Bay's fiercely loyal clientele for decades.

Set snugly along a half-mile crescent beach, Little Dix Bay's 102 spacious guest rooms all face an incredibly blue sea. Your room is an extension of its glorious setting; stylish, quiet elegance blends with island character and comfort to put you immediately at ease. Outside, the soothing trade winds whisper through the sea-grape and the palms, calling you out onto shaded balconies fragrant with the scent of exotic flowers. With no phones and no televisions in the rooms, nature is the primary source of sensory stimulation. The environment and your travel partner are the main attractions here.

Rockefeller's vision of hiring and training local people to proudly serve their island is attained at Little Dix Bay. The native Virgin Gordians are very friendly, capable and motivated, offering visitors to the resort an impressive employee-to-guest ratio of one-to-one.

A stroll around Little Dix Bay is like a walk through an enchanted garden. Shaded walkways curve through verdant lawns that roll down to the sea. In the distance, framed against a blue sky streaked with wisps of white clouds, rise the conical shapes of the main pavilions. Open to the sea, they provide a breathtaking focal point for the resort. Here you might start your day with a delightful breakfast, or end it with a cocktail under a canopy of stars.



Explore the Baths of Virgin Gorda. Mysterious and enchanting, these soaring cathedrals of rock are as old as time itself, with reflective pools that invite you in.

The beauty of Little Dix Bay becomes even more magnificent when you venture beneath the sea. Snorkel and scuba dive around the many local reefs, and a living world of dazzling shapes and colors awaits you. Equipment is available, as well as instruction and guided undersea outings.

Little Dix Bay offers a vast range of other recreational activities, including a wealth of watersports and award-winning Peter

Burwash International tennis facilities with seven all-weather courts. The Virgin Gorda Yacht Harbor, located one-half mile from the resort, can accommodate 120 boats. It features a ship's store and commissary, as well as boat and yacht rental and deep-sea fishing charters.



The spectacular setting, combined with our superb cuisine and presentation, make dining at Little Dix Bay a memorable experience. To enjoy casual dining at its best, savor the delectable entrees in our Sugar Mill, reminiscent of old Caribbean plantations, surrounded by a sense of history and island hospitality. The Pavilion Dining Room features four interconnected Polynesian-style pyramids tilted so their mouths open to the sun and sea. The center of life at the resort, this restaurant is a popular place for daily lunch buffets and candlelight dinners. The Beach House offers casual lunches and cocktails directly on the golden crescent-shaped beach of Little Dix Bay.



Petit St. Vincent Resort

St. Vincent, Grenadines

Tel: (513) 242-1333 or (800) 654-9326; Fax: (513) 242-6951



On the charts, it's a mere speck of a cay in the midst of the fabled Grenadines, but in the hearts of romantics, Petit St. Vincent Resort is the private little island surrounded by almost two miles of white sand beach and the bluest of seas. It's the place where just 44 pampered and cosseted guests have the run of 113 acres, where you get not just a room but an entire cottage all to yourself. For a quarter of a century, PSV (as it's known by its fans) has been the place where high-pressured politicians, bankers, and actors go to shrug off their fame and wallow in anonymity. When the order of the day is total seclusion, guests simply hoist a red flag atop a bamboo pole. Room stewards and maids will give the cottage a wide berth until further notice. "Some people never appear in public for days," notes PSV's owner/manager Haze Richardson, the expatriate American who started the resort with Cincinnati industrialist H.W. Nichols, Jr. When guests need room service, they simply pop their orders into a notch in the bamboo, raise the yellow flag, and the order will be collected by stewards cruising in "mokes" — a cross between a golf cart and toy Jeep, home-made on the island. PSV's spacious cottages were designed by Swedish architect Arne Hasselquist, who specified native bluebitch stone and Guyana hardwoods to create a natural weathered look that blends with the terrain. Yards of hardwood louvers and ceiling fans enhance the flow of the trade winds. Interior walls (even the shower stalls) are native stone, set off by terracotta floors and fabrics that echo the pastel hues of the bougainvillea beyond the terrace. Many of PSV's cottages are U-shaped, designed around a wooden sundeck, with the living room on one side, the bedroom on the other, and a shaded deck for reading and snoozing. Each cottage is sited to make the most of its immediate surrounding: some are notched into the hills and bluffs to catch the breezes and the views, most are just steps from a beach.





With its almost-perfect climate (an average 78-79 degrees year-round), it's always beach weather at PSV. Hammocks are strung beneath thatched shelters, with hibiscus-draped fences to ensure privacy. Down at the Dock House, there's equipment for snorkeling, windsurfing, Sunfish and Hobie Cat sailing. Guests can charter powerboats for deep-sea fishing and scuba diving, or a private yacht for a sail to the otherworldly Tobago Cays. The tennis court has a new plexipave surface and lights; a 20-station Fitness Trail winds through the casuarinas and hibiscus.

Twice a week, one of the isle's secluded beaches becomes the backdrop for barbecues. At other times, meals are served in stone-and-hardwood pavilions and gazebos on a rise overlooking the bay and yachts. Since there's no organized nightlife (except for local bands with the barbecues and an occasional pianist in the lounge), candlelit evenings are given over to Mango Daiquiris and Banana Touches, fish and lobster from the surrounding seas, and meats specially flown in from Boston.



For most guests (two out of three have probably been there before), the appeal of Petit St. Vincent Resort is what it does *not* have: no telephones or television, no air conditioning, no casinos or cabarets, no hawkers and vendors. Not even room keys. Instead, Petit St. Vincent is all about the convenience and service of a top resort combined with the joy of living close to nature in a totally unspoiled environment, down there among the fabled Grenadines.

Grand Lido

Negril, Jamaica, W.I.

Tel: (800) 859-SUPER, x 104



Grand Lido, built in 1989, is the newest of SuperClubs' Super-inclusive resorts — and unquestionably, the Caribbean's most magnificent. Luxurious and elegant, it is tucked away in a secluded cove on a powder-white beach gently kissed by the crystal-clear Caribbean.

Grand Lido is distinctly European in ambiance. With just 200 rooms spread over 22 lushly landscaped acres, one can enjoy a private, romantic moment or take full advantage of virtually every land and water sport under the sun. One of Grand Lido's most unique features is the 147-foot M/Y Zein. Each evening, guests are taken aboard for a breathtaking sunset cruise. The Zein is also available for a most unforgettable wedding.

As a Super-inclusive resort, everything at Grand Lido is included in one price. Unlimited premium-brand cocktails flow from nine bars. Play tennis day and night. Scuba, sail, work out in the fully equipped fitness center, water-ski — it's all included, along with professional instruction and top-of-the-line equipment. And tipping is simply not permitted.

Grand Lido takes special pride in its award-winning restaurants. In fact, through constant innovation and a never-ending search for perfection, Grand Lido has elevated Caribbean dining to an entirely new level. European-trained chefs rule the kitchens. Rigid standards of quality and freshness never before seen in the Caribbean are strictly adhered to. And the chefs personally visit the local markets each morning in search of the very best because they know Grand Lido's guests deserve nothing less.



Each elegantly decorated split-level Grand Luxe room offers a stunning ocean view. And Grand Lido offers 24-hour room and bar service – a Caribbean rarity.

Graceful architecture, lush, perfumed grounds and a pampering staff as warm as the tropical sun make Grand Lido the ultimate Caribbean getaway.



La Samanna

A Rosewood Resort ***St. Martin, French West Indies***

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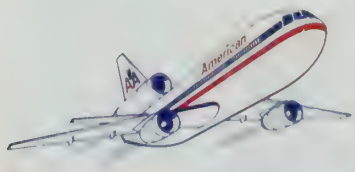
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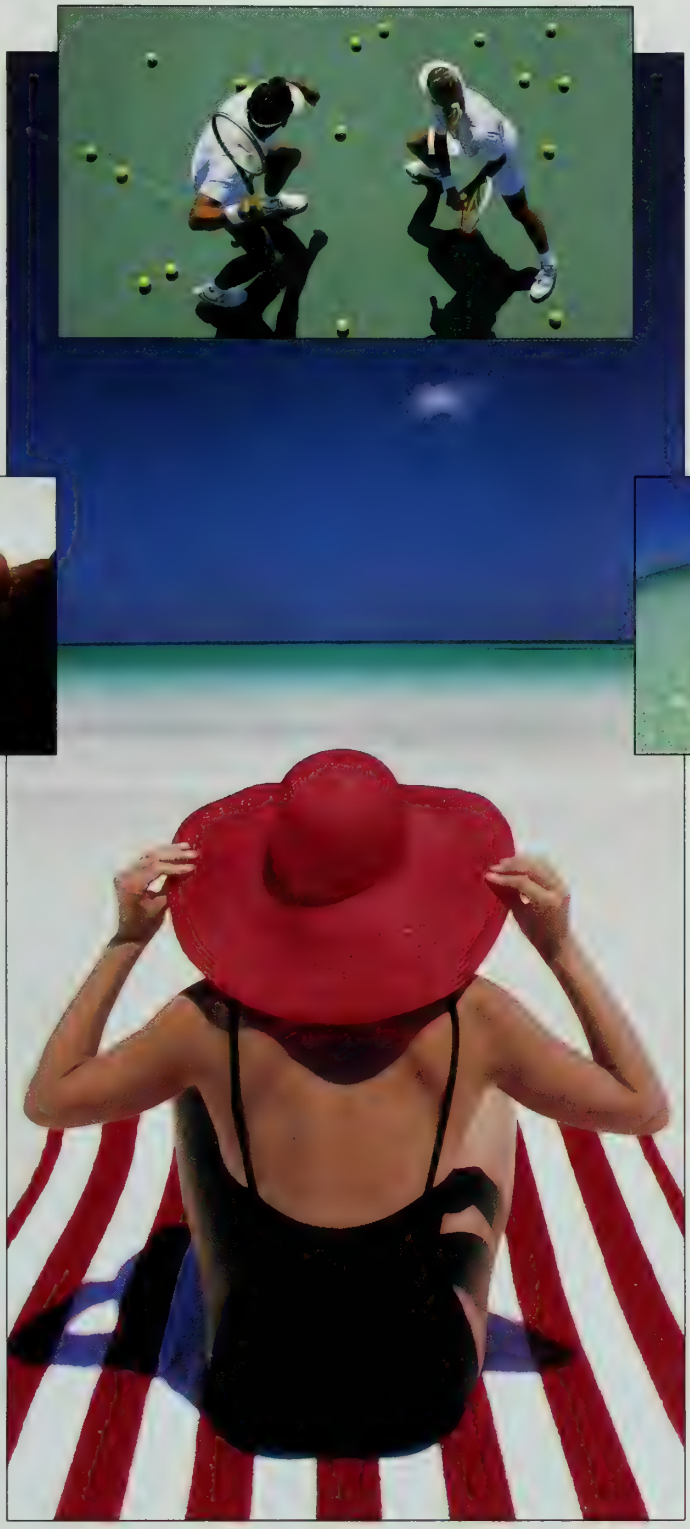


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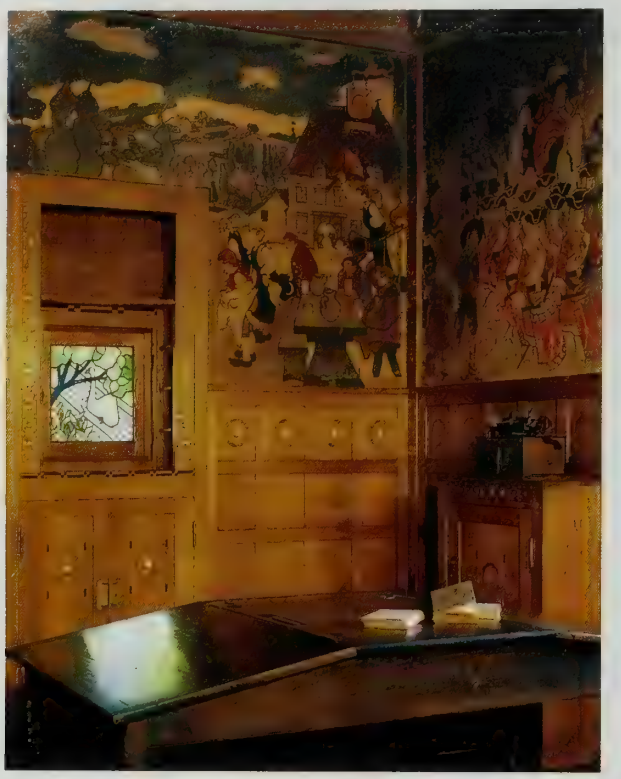
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A Basque Fantasy for the Author of *Cyrano de Bergerac*
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ABOVE: The Arts and Crafts Movement is reflected in the schoolroom's simple ash paneling with mother-of-pearl insets, stained-glass window and murals illustrating French folk songs, painted by Georges Delaw. The double desk was used by Rostand's sons, Jean and Maurice.

ing "water over the rocks," which Rostand altered for unknown reasons—that runs down a wooded valley on one side of it and hired a Paris architect, Joseph-Albert Tournaire, who had worked on the additions to the Palace of Justice in Paris, to help him draw up the plans.

Topsoil was hauled up in great wagons drawn by teams of oxen, avenues were laid out, and fully grown trees were brought from the valley below and planted. Water was piped at vast expense from a point ten miles away to fill the newly dug ponds and feed the fountains. By the beginning of 1903 the immense task of transforming the hump of the hilltop into a level plateau had been completed.

Rostand remained on the spot to supervise operations, working as tirelessly as if he were directing rehearsals for *L'Aiglon* at the Théâtre Sarah-Bernhardt in Paris. In 1903 he made a brief trip to the capital to be formally enthroned at the Académie Française before hurrying back to begin three years of uninterrupted concentration on the building of the house. The Villa Arnaga had replaced the theater as his obsession, and remained so for many years.

Rostand's central idea for the house was that it should be solidly Basque in every exterior feature, even though it was built on a scale never before attempted in the region. Rostand and Tournaire designed a white structure of stone and half-timbering with an obtuse-angled roof and dark-painted window shutters. However, any resemblance to other spacious Edwardian villas found at coastal resorts like Biarritz ends at the door, with its graven quatrain by Rostand himself:

You who come to share in our golden light
And sit at the feast of changing horizons
Bring only your heart and nothing of the world
And do not recount what is said here.

Every feature of the interiors and gardens was conceived by Rostand himself, right down to the yellow and crimson of the murals in the Grand Hall and the motifs of the stained-glass windows. Some sketches for the design were doodled in the margin of his manuscript for *Chantecler*, a play he was writ-





ABOVE RIGHT: Rostand, who oversaw every aspect of the house and garden designs, worked with architect Joseph-Albert Tournaire to create a typical Basque structure with stonework, half-timbering and obtuse rooflines. RIGHT: A pergola modeled on one at Vienna's Schoenbrunn Palace terminates the garden vista.

continued on page 108

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Villa Arnaga in France
continued from page 106

ing concurrently, which some consider his best work. It was produced in 1910, and the sketches and manuscript are preserved at Arnaga.

All of the materials for the décor were chosen by Rostand himself—stone from the quarries, wood from the timber yards—and laboriously hauled up the hill by oxcart. Eighty-six years later, it looks incredibly fresh. Arnaga is so uniquely crafted in every respect that it seems hardly possible that a single man could have imagined the entire plan.

The massive black pillars, the immensity of perfect wood paneling and pale geometric parquetry, and the welter of murals by fashionable painters of the period, such as Gaston la Touche and Hélène Dufau, represent one restless and very sick man's effort to create something in his own image other than his plays. His friend Paul Faure described Rostand's meticulous design method:

As soon as dinner was over, the things were cleared away, papers, paintbrushes and pencils were laid out on the table, and Rostand started work. Once he had his house clear in his mind and had drawn it in detail several times, he began constructing little models of it, which were masterpieces of patience. . . . He made them out of cardboard. . . . Soon enough he had completed a miniature Arnaga, complete in every detail, as precise as a Nuremberg toy. . . . He worked at this every evening till well after midnight, drawing, painting and gluing parts together, until he had assembled piles and piles of tiny Arnagas, which his patient fingers were forever employed in modifying and perfecting.

None of these models have survived, but the process demonstrates the uniformly high quality of workmanship Rostand hoped to achieve at Arnaga, from the tiny mother-of-pearl insets in the schoolroom paneling to the wrought-iron gate made by the author Boris Vian's blacksmith grandfather that separates the library from the Grand Hall. Perfectionist

continued on page 112



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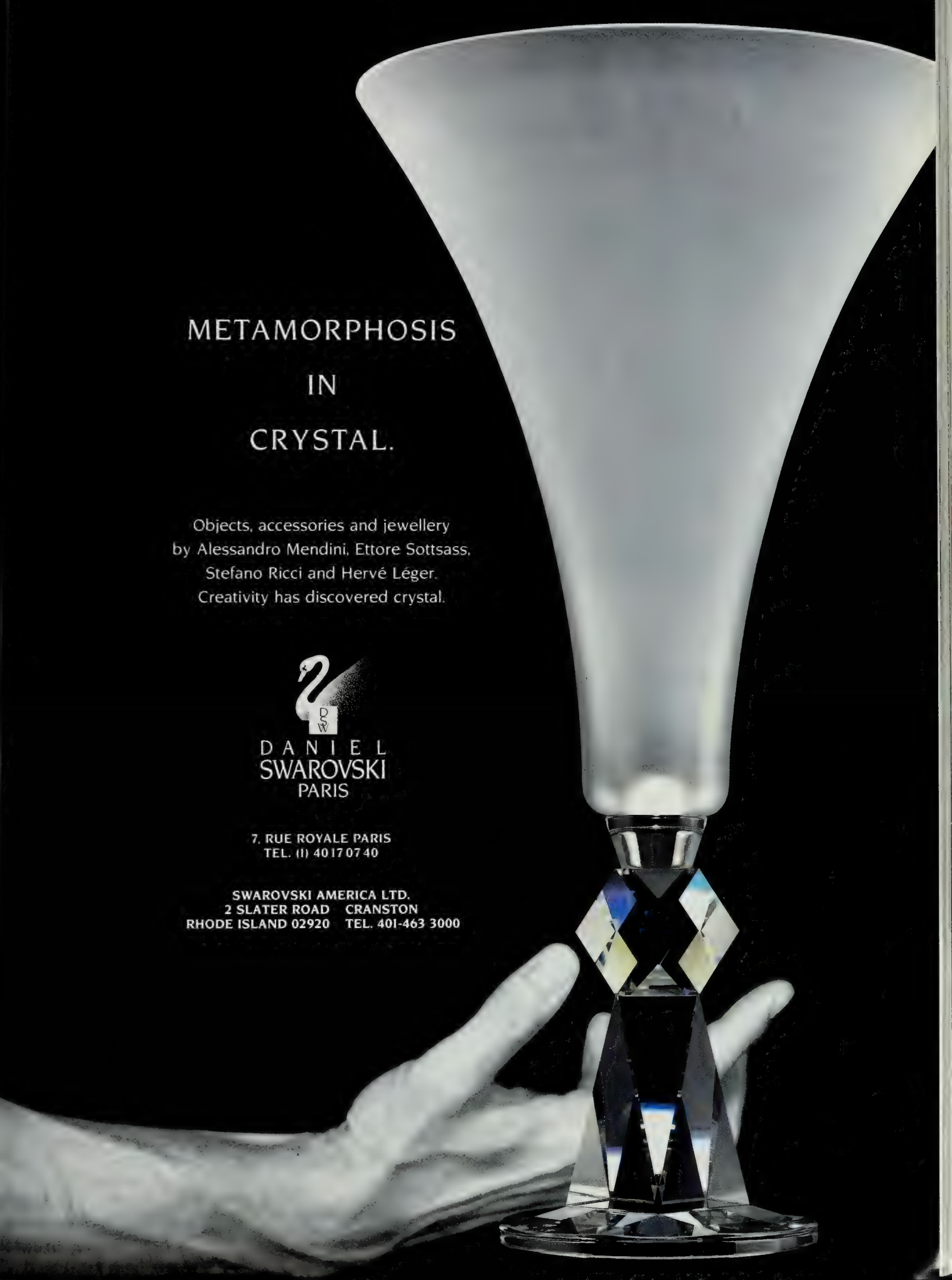
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continued from page 108

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The Rostand family moved into their new house, complete with its Louis XV Chinese Salon, Empire Revival study, Louis XVI dining room, Louis XV staircase and solid silver bathtub for Rosemonde, in 1906. There was central heating, electricity, a telephone and at least thirty servants. An army of gardeners maintained the grounds, which were filled with tame animals, all of them white—pigeons, peacocks, horses, dogs. The garden paths were lined with fountains and terminated in a pergola that was modeled on one at Schoenbrunn Palace in Vienna. Rostand had written his play *L'Aiglon* while staying at the royal estate.

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continued on page 114

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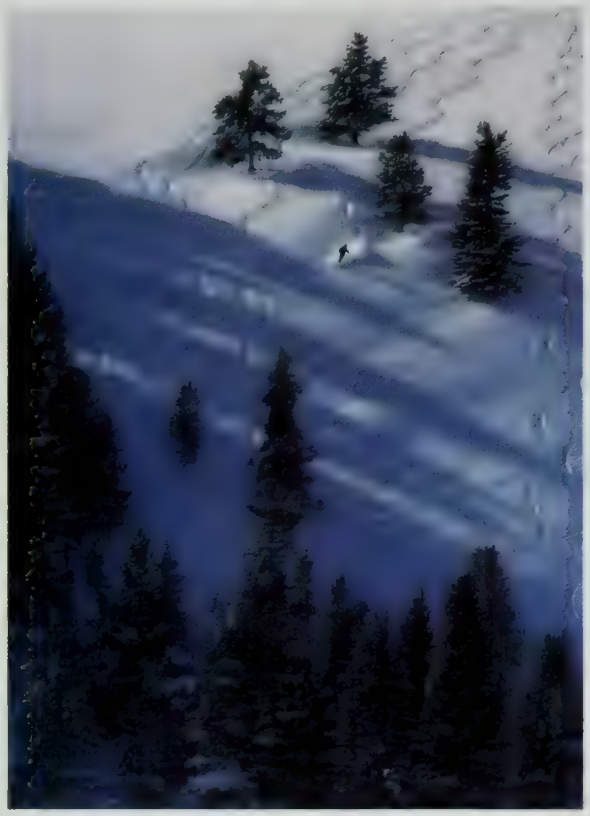
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continued from page 108

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Villa Arnaga in France
continued from page 112

"There's an allée which is very much 'dream-one's-staying-with-the-Rostands'; a millionaire's dog devouring a white pigeon as I went by gave me an idea of the luxury and indifference that prevail here. Gothic peristyle, empty salons, silence . . ."

A few years after his death in 1918, Rostand's heirs were forced to sell the estate. After the ravages of World War II and more than forty years of successive owners, the house was purchased by the municipality of Cambo in 1962 and formally inaugurated as a public museum.

Robert Poupel, the present curator of the Rostand Museum at Arnaga, understands better than most people what originally drew the playwright to the area, which is about as far from Rostand's Provençal roots and Paris triumphs as he could go without leaving France. "One feels so much better here," says Poupel, sitting comfortably in the sunshine just outside Arnaga's massive front door. "I first came to Cambo in 1943 to be treated for tuberculosis, just as Rostand did, and I know how he felt." Only a few days after recording his initial displeasure, Poupel points out, even Cocteau had fallen under the spell of Arnaga. "He wrote a letter to his mother describing the feeling of pure health one has in this climate. He said that breathing the air was like swallowing a dish of smooth, health-giving cornmeal, and that's exactly how it is . . . a blend of the tonic and the sedative." Like Cyrano de Bergerac, his other immortal creation, Edmond Rostand's Villa Arnaga has a comic-heroic quality that is frankly irresistible. □

The Villa Arnaga, located about 15 miles south of Bayonne on D932, is open from April 6 through 20 and during October, 2:30–6; from May 1 through September 30, 10–12 and 2:30–6. Closed November 1 to April 5 and April 21 to 30.

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ARCHITECTURE: ABRAHAM GELLER

A New York Modernist's New Jersey Landmark

By Paul Goldberger



JOEL BALDWIN

"When the house was conceived, it was considered to be on the cutting edge of residential design," says Abraham W. Geller (inset), the New York architect who created it for Herbert and Selma Shapiro on New Jersey's Long Beach Island in 1956. BELOW RIGHT: The structure recalls Taliesin West and the work of Marcel Breuer.

WHEN IT WAS NEW, it seemed less like a house than a vast airplane, looming over the flat landscape of the modest New Jersey seaside resort that it was in but never quite part of. The house Abraham W. Geller built in 1956 for Herbert and Selma Shapiro was both bigger than anything around it and altogether different in style: a large modernist intrusion into a neighborhood of Cape Cod cottages. In its early days the residence appeared to be a temporary visitor on its eight-acre waterfront site, poised to fly out over the bay at any moment.

Thirty-six years have passed, and the house, far from taking flight, has remained and now possesses the status of a venerated landmark on Long Beach Island, an eighteen-mile-long strip of land roughly twenty miles north of Atlantic City. The only significant change these three-and-a-half decades have wrought is in the landscaping: The rough-hewn setting of bayberry and pine that A. E. Bye designed has now grown so full and so tall that the Shapiro house, which through the 1960s was a major architectural presence on Long Beach Island's one main road, is no longer visible from the street.



JOHN VELTRI

BELOW: "Details are at the root of relevant design," explains Geller. "One of the expressions of that is the stair." Leading down to the pool area is a cantilevered stair, one example of the exposed elements throughout the house.



"What we are most pleased about is that the house seems to have stood up to the test of time," says Abraham Geller. "In fact, Herb tells me that it stood up in one most desirable way: When, in March 1962, a storm raged for three days and washed away six hundred residences on the island, the house was the only one to stay intact, high and dry."

The project was an important commission for Geller, the equivalent in its time and place of the huge modernist summer residences such firms as Gwathmey Siegel were to build in the Hamptons a generation later. Herbert Shapiro and his brother developed much of Long Beach Island and

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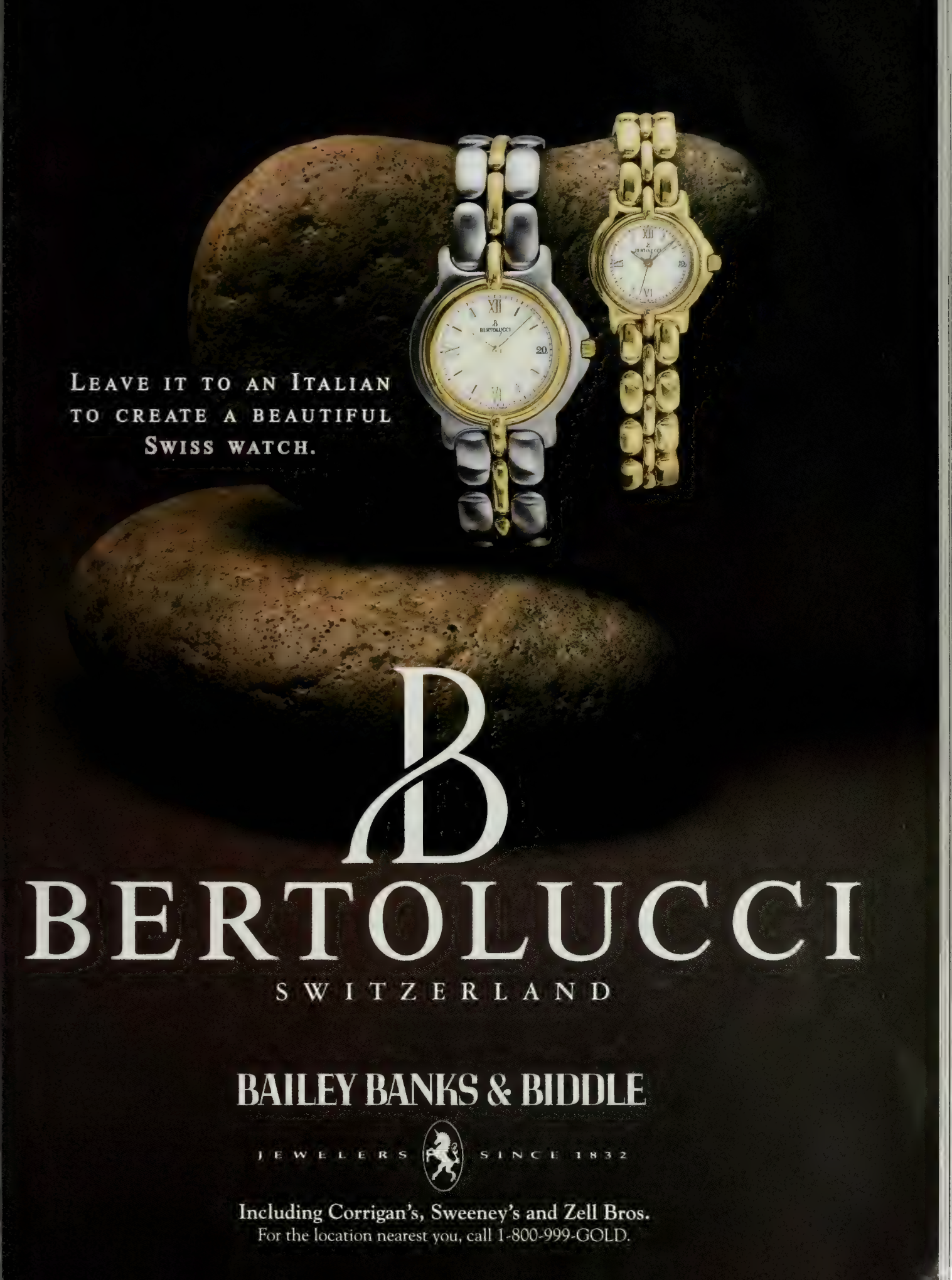
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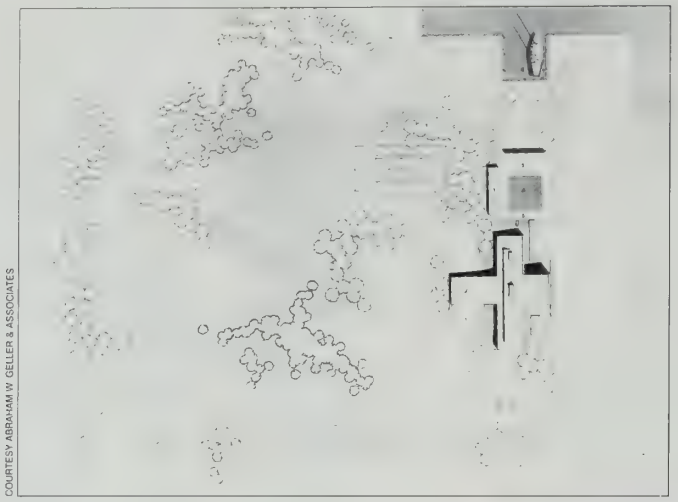
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A New York Modernist's New Jersey Landmark
continued from page 118



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ABOVE: A site plan shows the cruciform configuration of the residence and its relation to the bay. "The scheme allowed the house to have almost all of its rooms face the water," Geller notes.

"The house seems to have stood up to the test of time."

RIGHT: "Vistas of sea and sky appear in all the interiors, either through large expanses of glass or through small windows set high," says Geller. Beams in the dining room extend out over the deck, giving shade and structural support. Furnishings are original to the house.

BELOW: "While the exterior stair is suspended from the upper framework of the house, each 'free' tread of the interior stair is cantilevered from the curved back wall of the living room fireplace," the architect points out.



JOHN VELTRI



Arts at Manhattan's City College; and for the support Geller has given to the young architects trained under him. His earnestness and generosity of spirit appealed to the Shapiros, who felt he would understand their wish that the house be at once an exuberant modernist statement and an inviting family environment.

It has worked so well at being both of these things that not only have the Shapiros remained in the house, but so has virtually every piece of furniture, carpeting and art that Geller and his wife, Marion, the project's interior designer, selected. Their art collection has grown, and Selma Shapiro has from time to time reupholstered furniture with newer versions of the original fabrics, but the house stands today essentially as it did when the Shapiros moved in, even down to the built-in, chrome-clad Hotpoint refrigerator.

the adjacent mainland. In 1952, when he was just thirty-one and his wife twenty-eight, they gave themselves a plot of land facing Little Egg Harbor Bay and set out to create as serious and as complete a modern mansion as they could.

The Shapiros interviewed several ...dernist architects, among them ...u... Kahn and Percival Goodman, ...ut ...ey were most comfortable with ...ie... ... New Yorker whose firm has ...e... ... known for such buildings as ...[T... ...is Center for the Performing

The residence has the crisp, tensile quality of much modern architecture from the 1950s; in this sense it is almost Breueresque. But the wood-and-glass house (which also contains a few elements of stone, including a

continued on page 126



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A New York Modernist's New Jersey Landmark
continued from page 122

gracefully curving central fireplace wall) seems both more relaxed and more monumental than any that Marcel Breuer ever designed. It is not a simple structure at all: The house is shaped like a cross in plan, and in section it rises from the entrance to its highest point over the living room. "We've done a lot of houses based on a cross configuration, with the four areas extending from a central entrance point, providing private, semiprivate and open, social areas," Geller explains. But the design has none of the structural exhibitionism of much 1950s modernist architecture. Its form, if flamboyant, is not self-indulgent; it pays great heed to the location and to the needs of the family. "Because of the special nature of the site, with water surrounding its promontory location, we were able to allow all manner of light, direct and reflected, to filter in through the many openings," Geller says.

While the house turns its grandest façade toward the water, the entrance is by no means plain. There is an imposing covered auto entrance, designed to accommodate rather than to ignore the growing reality of the automobile. (The lines of the house cry out for a finned 1957 Chrysler convertible in front.) This portico gives way to a pedestrian bridge that leads to a medium-size entrance hall defined by the curved fireplace wall.

The living room, which has glass on three sides, is just beyond the entrance hall. The most dramatic interior space of the house, it projects out from the main structure toward the west, its roofline rising toward the water, and becomes more impressive as it moves away from the entrance and toward the great openness of the bay. It is a room for sunsets, and with its teak cabinetry to impart a feeling of enclosure and its careful groupings of 1950s furniture, the living room is a joyful space, surprisingly comfortable for its large scale.

As the living room sails toward the water, its movement is anchored by the fireplace wall at its inner end. A wide deck adjoins it on three sides, protected by the roof, which continues to rise over the deck. The deck is connected to the roof by a series of thin columns that are set on a slant; they form a right angle with the roofline. "One of the primary considerations was to clearly express the basic wood structure," points out Geller. Together, the deck columns and the roof give the house a soft echo of Frank Lloyd Wright's Taliesin West.

The structure supporting the deck is one of the building's finest design gestures, for it enhances both the house's scale and its sense of being a dynamic, moving object. Each side of the deck is truly a space in itself—high, handsome and soaring, framing the view of the bay, celebrating the water and flying above it. "My abiding belief, both in life and in art, is to 'hold tight loosely,' " Geller says. "I try to hold tight to the universal design truths and qualities of pattern, rhythm, color and relationships, but with a free spirit always looking for departures."

In a wing off the entrance hall are three bedrooms, which are more intimate. All of them face the water to the west, although they are also illuminated by clerestories looking east, so that they receive some morning light and ample doses of late-afternoon sun. The master bedroom is at the end of the wing and has two walls of glass overlooking the bay.

On Long Beach Island, as much as anywhere in the 1950s, the promise of the postwar American villa was realized. The Shapiro house is not at all a European modernist house, tight and sleek; it sprawls eagerly across the land, embracing the earth and reaching toward the water at the same time. Perhaps most important of all, in Abraham Geller's design the flowing spaces of Frank Lloyd Wright and the lines of Marcel Breuer, opposites in so many ways, are joined in a harmonious whole—a whole that seems as full of optimism now, as an artifact, as it did when it first startled Long Beach Island. □

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[illegible] English Furniture, *The Age of Mahogany*, page 19, figure 17.

A [illegible] Furniture, by Ralph Edwards, page 472, figure 2.



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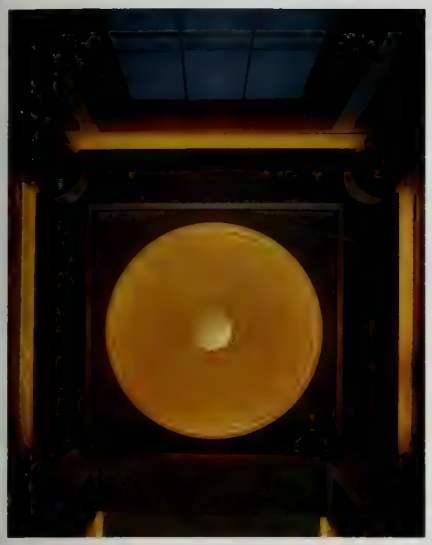
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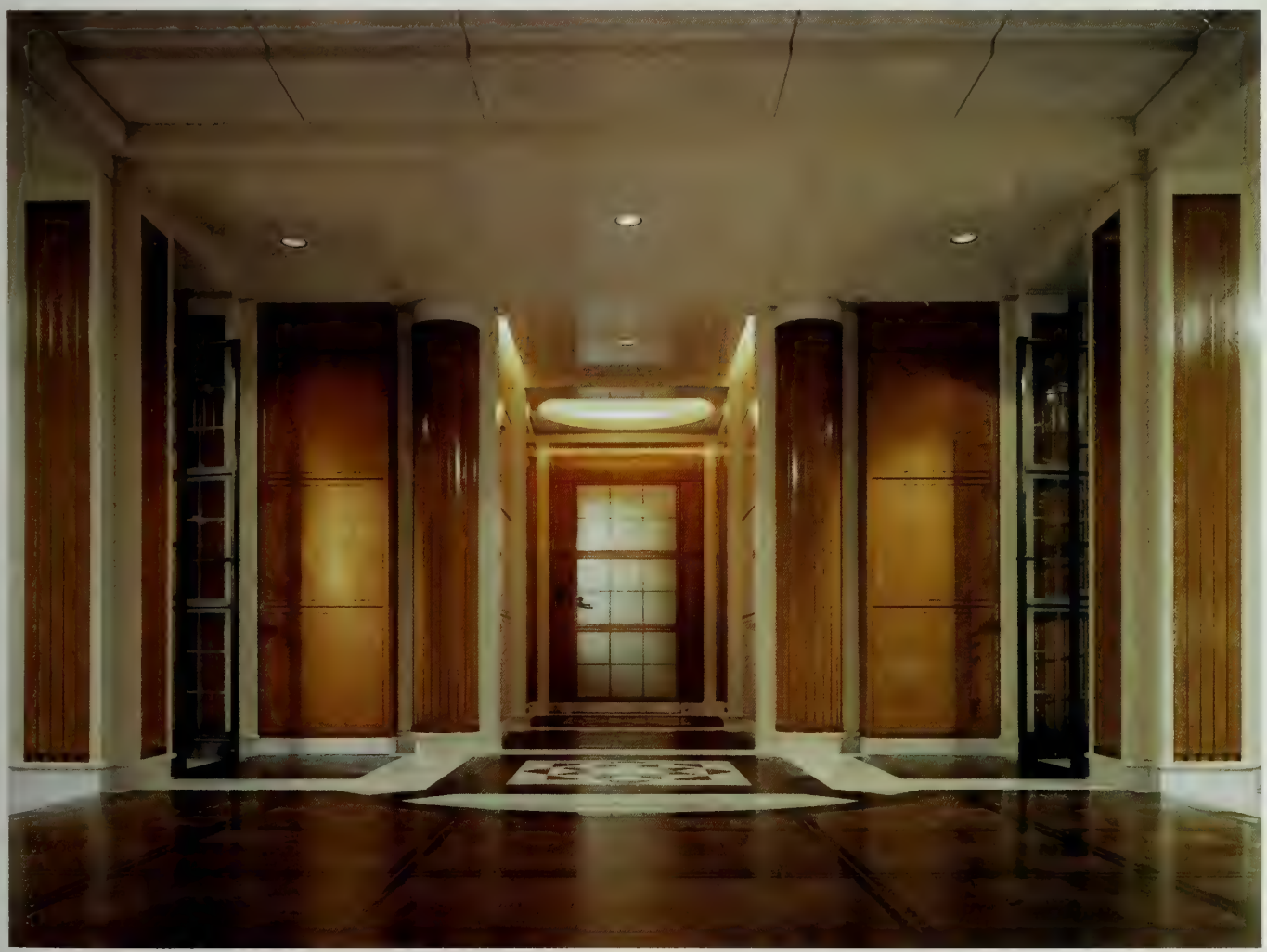


"SERENITY AND ORDER are antidotes to what one finds as soon as one goes out the front door," says architect Charles T. Young of a Manhattan apartment he designed for a couple who have other residences on the East and West coasts. The project proved to be a good example of the complexities and challenges an architect faces in the renovation of an apartment in present-day New York.

The clients purchased two adjacent one-bedroom apartments in a distinguished building, constructed in the 1920s as a hotel, that overlooks Central Park. Because the apartments contained relatively small rooms for that area of town, the couple sought to create a sweeping one-bedroom suite with extraordinary views. "We started with a clean slate," Young says. "The original architecture had no redeeming value, so the first thing we did was gut the apartments right out to the structural steel. Once the partitions were removed, the advantage of dismantling the four small rooms across one façade became obvious."

Opening up the floor space underscored the necessity of raising the ceiling. "This is a limitation of New York buildings that one often encounters," Young says. "A hundred years ago ceilings were twelve to thirteen

Lustrous surfaces and geometric rigor distinguish a Manhattan apartment designed by architect Charles T. Young. OPPOSITE: A vignette in the living room includes a 1926 gilt-ash chaise longue by Armand-Albert Rateau and a 1928 ivory-inlaid macassar ebony pedestal by Emile-Jacques Ruhlmann topped with a vase by Jean Dunand. *Neoclassical Fantasy*, 1925, is by Raphael Delorme. ABOVE: "The entrance hall is characterized by a domed baldachino, and through the oculus one perceives a metaphorical sky," says Young. BELOW: In the entrance area, burl olive ash wall panels inlaid with bronze, and French walnut floors with African rosewood insets, initiate an interplay of materials and patterns that continues through the residence.





"The rhythm of the building [illegible] fenestration is extended by a system of ivory-colored columns and beams that [illegible] the long, arched living room," explains Young. [illegible] flow into one another. [illegible] Pieces by Ruhlmann [illegible] and-ivory armoire [illegible] lish the room. Chair [illegible] Kelly. On the daybed is [illegible]









ROB LANG

"In all good architecture there is a kind of underlying geometry that creates a sense of order for the viewer," says Charles Young (above).

feet high, but from the 1890s on, they dropped about a foot a decade. By 1910 they were down to ten feet, and in the 1920s, nine feet." He tackled the problem by designing vaulted ceilings that made use of the entire volume, right up to the bottom of the next floor. "We did everything we could to increase the height of the space," Young says, "including placing the air-conditioning and lighting equipment along the sides of the apartment rather than above." In the entrance hall and living room he even installed "metaphorical" domes whose heights are accentuated by a layering effect.

Working with project designer Walter Vangreen, Young set out to develop "a rigorous geometric rationale" for the spaces. "We felt the architecture should flow with as much integrity as possible so the apartment would be all of a piece," Young says. He conceived an elaborate gridding

LEFT: "To the gridded vocabulary of the floors and wall panels we added a soffitted ceiling to lighten the library and to allude to the rooms beyond," notes Young. A 1925 Süe et Mare cabinet and chair with ottoman set off a 1970 low table by Diego Giacometti and a 1925 black-lacquered screen by Dunand. The bronze figure at left is by George Kelly.



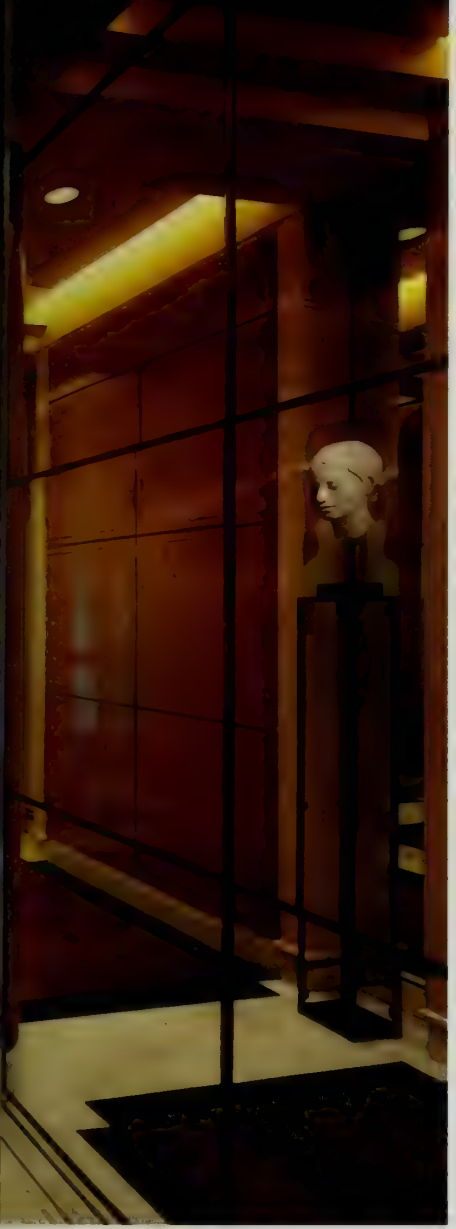


Young restates the grid theme in different materials, providing variation and underscoring the apartment's structural logic. ABOVE LEFT: "The juncture of the library, dining room and bedroom passages is accented by an arched niche," the architect points out. Flanking the hall, etched-glass doors framed in bronze encase the spaces. The 1925 eggshell vase is by Dunand.

system of recurring structural elements that are expressed in the modular wall panels, parquetry tiles and bronze-framed doors with patterned etched glass. He lined the walls with fluted pilasters and ivory-colored beams that generate a subtle, pleasing rhythm from room to room. "The gridding works especially well," says Young, "because the rooms' proportions approximate those of the golden rectangle"—one of the ideals of classical architecture.

Charles Young's meticulous craftsmanship, which reflects classical and modernist influences, derives from twenty years' experience as a member of one of the nation's most prestigious corporate firms. Since 1984 he has also maintained a private office handling residential projects. This dual existence allows him to work within two sometimes contradictory disciplines. "One of the problems in residential architecture," Young says, "is that architects tend to design interiors that are very austere and frequently uncomfortable. Decorators, on the other hand, often produce interiors that might be very comfortable but that are also overdone, with no sense of underlying rigor. We try to achieve the best of both worlds."

The careful synthesis of these two worlds is evident in the attention Young has paid to the design details, from the oculus in a baldachino to the lustrous materials and warm colors (caramel woods, bronze and *verde notte* marble). "The living room walls and columns are surfaced with burl olive ash inlaid with bronze, and the





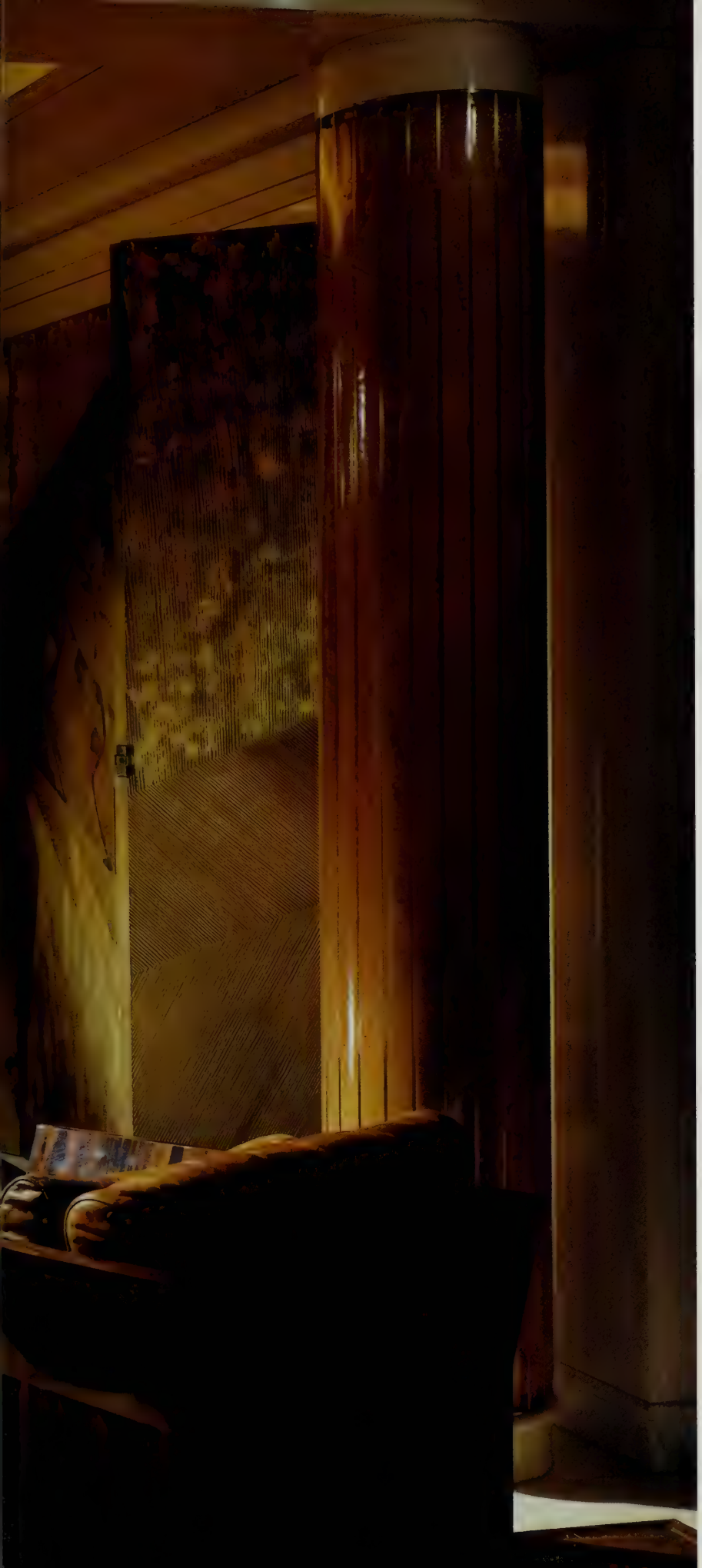
ABOVE LEFT: "A mirrored wall expands the hall to the master suite and conceals the closets of the dressing area," says Young. Lights in the soffits give the illusion of height. Terra-cotta busts are by George Kelly. ABOVE RIGHT: "The etched-glass doors that offer a visual sharing of the public rooms are elaborated as storage and display elements in the master bath," Young says.

columns are banded on the top and bottom with hand-rubbed antiqued ivory lacquer," Young explains. "On the ceiling we alternated antiqued and nonantiqued lacquer, further delineating the structural system of the room." After deciding on French walnut for the floor, Young inlaid the surface with a slightly darker wood. "We chose African rosewood," he says. "If we had gone too light, we would have lost the gridding effect; too dark, and it would have become punchy. Everything we did was intended to articulate the design, not to be too aggressive. The concept was to create a space that is like a piece of cabinetry—a *Schatzkammer*, a treasure chamber."

The ingenuity of the cabinetry design also has a less apparent but cost-effective virtue. "The invention of the gridding enabled us to break the surfaces down into pieces that could be made in a shop and transported up a small freight elevator and reassembled in the apartment," Young explains. Longer components, such as the beams and pilasters, were also assembled off-site, then carried up the stairs. All together, more than two thousand pieces were brought in to complete the intricate jigsaw puzzle.

Relying on off-site construction was also a deft solution to the building's strict regulations. "More and more co-ops permit building for only three or four months in the summer, when many of the residents are away," Young says. "And even then, you can only work from ten until three." The plan actually helped speed





"Everything we did was intended to articulate the design, not to be too aggressive."

the process along. Working during two summers (with a bit of refinishing in the third), Young's firm was able to complete the job in just nine months. "If this apartment had been built on-site," he says, "it could easily have taken twenty or thirty months." Young credits the project's success to the important contributions of his design team: Vangreen; David E. Martin, Young's administrative partner; John Bolt, project architect in charge of construction; and Fred Drohsler, job captain for the technical detailing. Bettye Jordan Young was responsible for the furnishings.

"A favorite word of mine in architecture is *appropriateness*," says Charles Young. "What I enjoy most is being able to look at each project anew, to try to do the right thing, rather than always doing the same thing over and over again." In this case, Young and his team overcame the apartment's constraints to produce an appropriately stunning and dignified showcase that exudes an aura of ease—a quality that Young finds particularly desirable. "One thinks of Gelsey Kirkland or Vladimir Horowitz," he says. "The beauty of their art is that they make the virtually impossible seem graceful and easeful. That's what all good architecture does." □

Terminating the apartment's progression of rooms, the master bedroom is defined by a baldachinolike space that recalls the one in the entrance hall. The macassar ebony bed with silvered-bronze details and side table were designed by Ruhlmann; chair is by Pierre Chareau. Giltwood screen is by Dunand.



Dramatic Spaces Above the Bright Lights

Sweeping Rooms That Play to Panoramic Vistas



INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"THIS IS NOT just a room with a view, it's a room with all the views," says interior designer Thomas Britt, leading the way into the living room of an impressive Manhattan apartment he recently decorated. "Just look around. You have all the rivers, all the bridges—all Manhattan is out there, and everything beyond. With those kinds of vistas, we knew that whatever we did here had to be done on a grand scale."

Two other factors helped confirm his approach. One was the space—he had an entire floor to play with. The other, as is often the case, was the fact that the residents were old friends he had worked with a number of times before. For Britt, the prospect was nothing short of perfect: He had been given the most evocative cityscape in the world. Add to this his natural penchant for dramatic statement, and the grand scale became a foregone conclusion.

"When I first saw the great empty space, I thought, Just let it be—keep those volumes the way they are," Britt recalls. "Structurally, all we did was put in supports encased in pillars and add soffits to conceal ductwork. Then the views simply took over, and the essential question became how to make an interior that allowed you to enjoy them to the full. So the residents and I decided to devote half the apartment to living and dining areas and the entrance hall."

The scale is immediately established by the spaciousness of these reception rooms, which accommodate a range of fine eighteenth- and nineteenth-century furniture. The blend of Neoclassical and Regency styles creates a formal atmosphere that is softened by

"When I first saw the raw space and its amazing city exposures, I knew that half of the entire floor should be given over to one large room," says Thomas Britt of his design for a Manhattan high-rise apartment. Florian Papp Charles X side table at window. Empire mirror from Newel. Tiffany's silver pagoda centerpiece and ashtrays are atop the Chippendale-style games table, foreground. Silk damask on draped table is from Christopher Hyland.



"The overscale library table breaks up the living room for the first seating area," says Britt. On the walls are 18th-century engravings of busts in the Louvre. Florian Papp pair of Charles X spoonback chairs. Neoclassical figures on pedestals are from Kentshire. Bardith 19th-century English raspberry-banded porcelains on the round Charles X table and throughout the apartment. The Neoclassical figure holding a cranberry-and-clear-glass lamp, center right, is from Stair & Company. Manuel Canovas chair and sofa fabrics.







OPPOSITE: A 19th-century English table displaying a pair of bronze candlesticks centers the formal dining room. At left is a 19th-century bronze jardiniere. Clarence House silk striped taffeta on chairbacks. "The views, which take in the entire scope of the city, are nothing short of spectacular," says Britt. ABOVE: Set near the master bedroom's window is an unusual three-sided 19th-century English desk from Newel.

more personal notes such as the hurricane lamps and the huge Chinese ginger jars. The bedrooms also benefit from "all the views," but there, a more intimate atmosphere has been achieved by the soothing blend of white and gentle off-white fabrics and wallcoverings.

From the early planning stage to the finishing touches, the residents took an active part in all decisions. "Tom and I have worked together on several houses for my family over the last twenty-three years," says the wife. "In fact, he was just beginning his career when we met, and we've had a marvelous relationship ever since. What I appreciate most about Tom's approach is that he gives his clients the chance to express themselves. As a result, you end up not with a designer's apartment but with a place where you feel entirely at home, because it is truly to some extent of your own making."

As the lights start to go on all over Manhattan, the atmosphere is dramatically transformed.

As dusk falls and the lights start to go on all over Manhattan, the atmosphere in the apartment is dramatically transformed. The wide windows and the high gloss on the painted ceilings capture the shimmering of the city lights, and the space seems to float in the powerful reflection. "This is one of the moments I love best in the living room," the wife says, "be-





"We bought all of the antiques specifically for the apartment," says the designer. A First Empire bronze bust of Napoleon and Empire lamps rest on a 19th-century Swedish desk that is placed against a bedroom window. The pair of saber-leg chairs are Regency. Ottoman and drapery fabrics from Manuel Canovas.

cause you feel more than ever a part of the skyline. You really are one with the city—in a quite exceptional way." Now that it no longer competes with the brightness of day, the richness of the furnishings comes increasingly into its own, and the deep reds take on a regal splendor beside the ebony-colored statuary.

"Both the clients and I like direct hits," explains Britt. "We like things to be simple but powerful, so we kept to solid colors and avoided textures in order to emphasize the drama of the space. We concentrated on reds and hot pinks—colors I adore. We've always worked on particular combinations of shades—we did blue in their place by the sea and green in their country house. I enjoy juxtaposing colors and objects to vary the sense of space, and we had a lot of fun searching for pieces of furniture and objects to use in the general design. The wife, especially, was constantly on the lookout for specific things. We found everything we needed in New York, but it wasn't easy, because she has a very exacting eye and will never accept anything but the best."

The furniture that the clients had chosen for their country house was above all English and Empire. For their new city apartment, however, they decided to reverse that order and concentrate on French eighteenth and nineteenth century with occasional English overtones. Serving as a leitmotiv breaking up the Charles X tables and chairs and such English notes as the nineteenth-century dining table and huge library table are the Neoclassical figures holding hurricane lamps, which provide a subtle, unexpected source of illumination. As night deepens, the lights inside form a counterpoint to the electric blaze that rises from the city and is mirrored in the residence's ceilings. For a moment the interior feels like a spaceship, a palace suspended in the air. Tom Britt reflects, "I thought as I was working here how close we are to a new century. And when I'd finished, I realized we're already there. This is the future—this is a twenty-first-century apartment." □

Blank Verse on Central Park West

Spare Luxury Invigorates a Residence in Which Less Is Decidedly More



INTERIOR DESIGN BY VICENTE WOLF
TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR

AS THE EIGHTIES RECEDE—all tinsel and sugarplums, like a Christmas past—there's a curious *nostalgie du downtown* in the air, a yearning for energy, rigor and conviction. The implacable minimalism of the seventies is passé, and no one is making four-poster beds of slatted steel or putting open shelves tables in the dining room. But in the work of New York's best younger designers, there seems to be more spirit and less matter. Imagination is probably the single greatest luxury they purvey to clients disillusioned with indulgence.

"Good taste isn't enough," says Vicente Wolf. "We have to go back to being artists." He has just left his white office in his black suit and is elbowing a path through the human bazaar

"The clients asked that it be glamorous and sophisticated but not off-putting," says Vicente Wolf of his design for a streamlined Manhattan apartment. ABOVE: Center stage in the entrance hall is a sleek brushed-nickel console by Wolf displaying an Irving Penn photograph flanked by a copper-and-glass vase and Tibetan goblets. Tabriz carpet from Doris Leslie Blau. OPPOSITE: "There is a light and open feeling in the living area," says Wolf. Neoclassical-style Italian armchairs from Quatrain.







on Ninth Avenue. He stops to kibitz in his native Spanish with the parking lot attendant and to commiserate with an architect from his loft building on the extraordinary colors that their landlord has decided to slather on the façade. It looks, they decide (rather charitably), like a key lime pie. But they also agree that the grungy, vibrant neighborhood "keeps you in touch with reality."

"Artists, not simply shoppers," Wolf goes on, dodging a rack of lamé raincoats, a lunatic, a three-card monte game and a hawker with dreadlocks and a twenty-inch neck draped with fake Chanel pearls. "By now, people are too literate in design and too secure in their own sense of style to need someone who will tell them what sofa to buy. Clients come to you for what they can't do themselves: to conceptualize an environment. The designers I admire most treat furniture as sculpture and interior space as a kind of three-dimensional frame for it. There's a critical intelligence to their work: You're aware of an intention in every detail."

Wolf's latest project is for an international couple who had lived for many years in a dark, obsoletely sumptuous prewar apartment. The husband is a European entrepreneur "with an open mind." His American wife studied fine arts and teaches decorative finishes at the Isabel O'Neil Studio. It was time, they felt, for "a radical change," and having packed their bags with a few choice mementos of their old life—a Tang horse and some silver—they moved to a modern building whose main attraction was the park view.

"They asked for a clean space with strong lines and an architectural, rather than a decorative, approach to the interiors," says Wolf. "I wanted

"The generously scaled, unfussy furniture, as well as the lacquered walls and polished slate floor, adds to the voluptuous spareness of the living area," notes Wolf. "We took care to balance the colors but not have them 'match.' " Doris Leslie Blau Tabriz carpet. Tang Dynasty horse from Quatrain. Manuel Canovas fabrics for dining area banquette, sofas and all chairs.


IVORY
PEOPLE MOSTLY



to try something intellectual with color: everything slightly 'off.' You can think of it in terms of poetry. All the elements in a conventional room tend to 'rhyme'—*red, dead, bed; flat, matte, pat*. I'm having fun, but I think that when you live with that sense of inevitability in your surroundings, it creeps into your life. Here, there's a kind of assonance. Nothing resounds; there's breathing space. It nurtures a freer outlook."

To be more specific, Wolf points to the silk Tabriz carpet in the living area. There are only two tones in it, burgundy and beige. The rhymer's impulse, Wolf explains, "would be to 'pick up' the burgundy here and there, and the beige everywhere else. I didn't do that." The lacquered walls and ceiling are as complex in their off-whiteness as a South Sea pearl. The overscale upholstered pieces are a sort of indefinable putty, the color of an old-fashioned safari tent. And despite their mass, they seem to float on the dark pool of the floor. "You're aware that nothing matches," he concludes, "and it gives you a pause. Again, the analogy is to free verse. There's plenty of discipline, but it's self-effacing. At first the wife was a little skeptical. Her own work in *faux* finishes is, by its nature, meticulous and formal. But when she saw it, she got it instinctively."

Wolf did use some forms in a thematic way throughout the apartment. A bow-shaped cabinet in the dining area is echoed in an upholstered headboard in the bedroom and in a dressing-table chair. But there's no insistence. The rooms are organized "by light and emotion." Forty percent of the space is empty, says Wolf, "in deference to the view." He conceived the rooms as "reflective" or

"I think that libraries are worlds unto themselves and should be intimate and cocoon-like, as if you were in a movie theater," says Wolf (inset). "The wife wanted the room to be a rich, alive brown, and that helped to create a little jewel box." The photograph of water lilies, at right, is by Edward Steichen. Leopard-print silk and carpeting from Schumacher. Osborne & Little solid-hued pillow silk.





ABOVE: "The master bath had been a dark green cave, and the wife wanted light," explains Wolf. "I used white terry cloth to brighten it up and give it an unpretentiousness. White is like an exclamation point in a design." The "antelope" mirror is by Emile-Jacques Ruhlmann.

"absorbing" spaces, and in the bedroom he created a kind of synthesis of gloss and softness. There is nothing inessential to the furnishings, all of which, Wolf notes, "were designed for the apartment rather than *found* [except, of course, the antiques. And I love it that the rug is worn, the gilding on the antique armchairs a little chipped, that the silvery Venetian console has a crack. They provide another, humane kind of luster: a sense of time."

While the living area is a "reflective" space, the bittersweet chocolate library (which begs to be called a brown study) is an "absorbing" one. Wolf calls it "womblike," but it is actually quite virile. When the wife and the designer are both profession-



als on the same wavelength, a husband who just wants a place to put his feet up sometimes gets ganged up on. But not in this case. The husband asked for a traditional desk where he could work at his computer without having to hide it when he was done. Wolf obliged. He had a collection of family memorabilia that he was eager to display. One of his relatives was a prominent conductor in Germany, and he had inherited a baton, some letters from Strauss and Mahler and other musical treasures, of which Wolf made a collage.

"The concept was cerebral," allows the designer, "but the result is an apartment that's sensuous, flexible and unencumbered." It's a living space in the poetic sense of the term. □

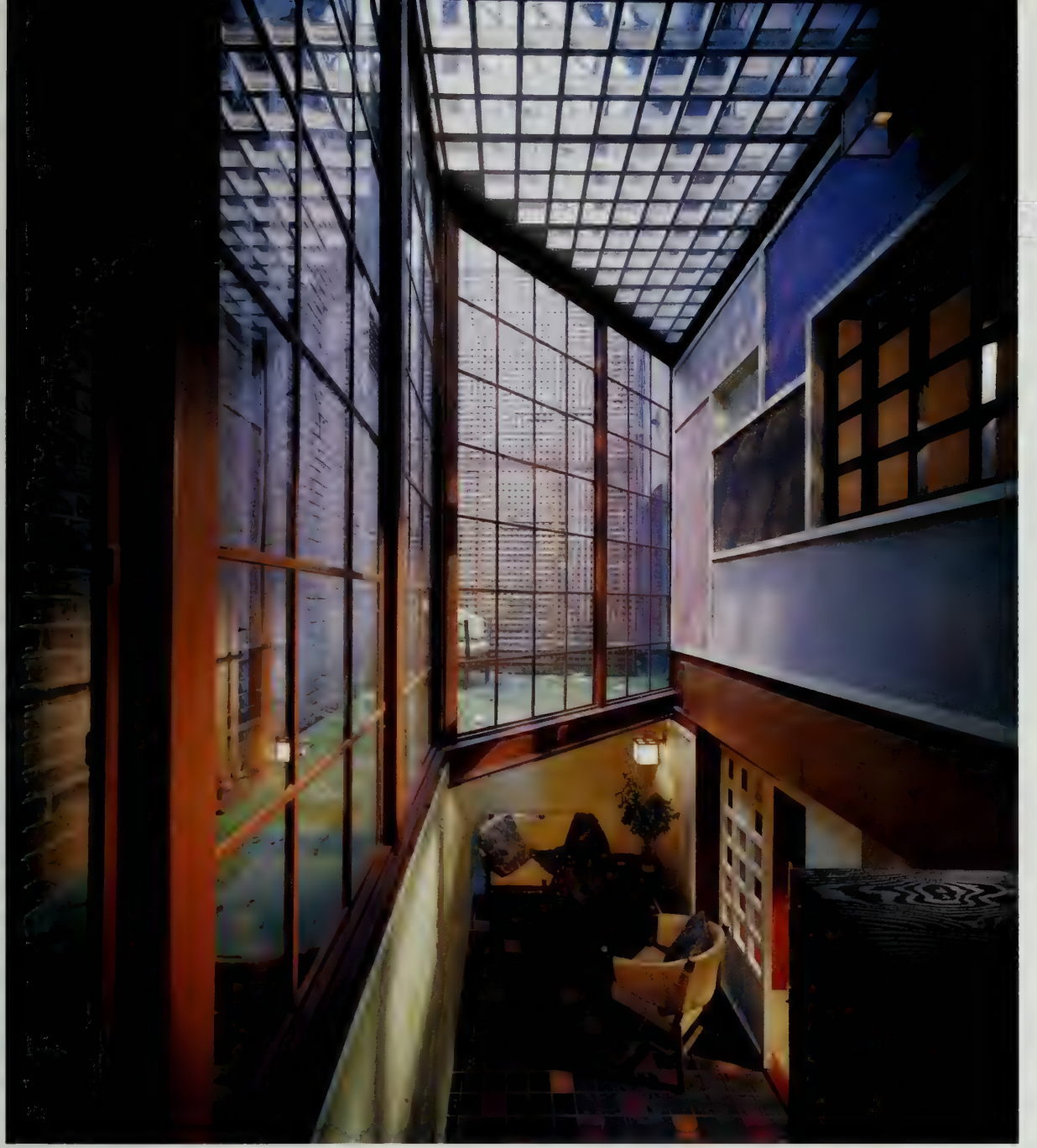
"The master bedroom's walls were upholstered in squares to give a sense of depth and the perception of a much larger room," says Wolf. The photograph of Versailles is by Eugène Atget. Silk for the headboard and window treatments, and wool carpeting, are from Schumacher.



Matthew Modine's Manhattan

An Arts and Crafts Ethic for the Actor and His Family

INTERIOR DESIGN BY RICHARD GILLETTE AND STEPHEN SHADLEY
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY JAIME ARDILES-ARCE



OPPOSITE: A leaf-patterned runner, from Patterson, Flynn, Martin & Manges, on the basement stairway establishes the Arts and Crafts tone in the Manhattan town house of actor Matthew Modine and his family.

ABOVE: Designers Richard Gillette and Stephen Shadley constructed a layered series of grids with wood frames and glass block in the basement and outdoor sitting area to unify the narrow four-story former stable.

"HAVE NOTHING IN your houses that you do not know to be useful, or believe to be beautiful," preached Arts and Crafts high priest and philosopher William Morris. "Base . . . beauty upon sound structural qualities and the natural interest of the materials," echoed New York craftsman Gustav Stickley, who named his best-selling chair after Morris and whose unembellished furniture supplanted the cornices and curlicues in many American parlors.

Arts and Crafts has been succeeded, as it was preceded, by dozens of mass-produced trends—including the very Victorian ornamentation that Morris despised. But New York designers Stephen Shadley and Richard Gillette have resurrected the pure and practical style in a turn-of-the-century vine-covered Manhattan town house. "Arts and Crafts is the first modern furniture," says Shadley, who cocreated a glistening island of earthy Arts and Crafts simplicity for actor Matthew Modine and his family. "It doesn't suggest a style so much as a way of living, and it

"I saw a lot of furniture, but nothing looked as good as Stickley," says Modine (inset). "It's great to look at a piece of furniture and know that it's going to be with you for a long time."

An open wood grid serves as a handrail and defines the stairway that leads up to the sparely furnished living room. The Stickley-inspired chairs are balanced with a Grueby vase on the shelf. Pillow fabric, Classic Home.



RICK GILLETTE





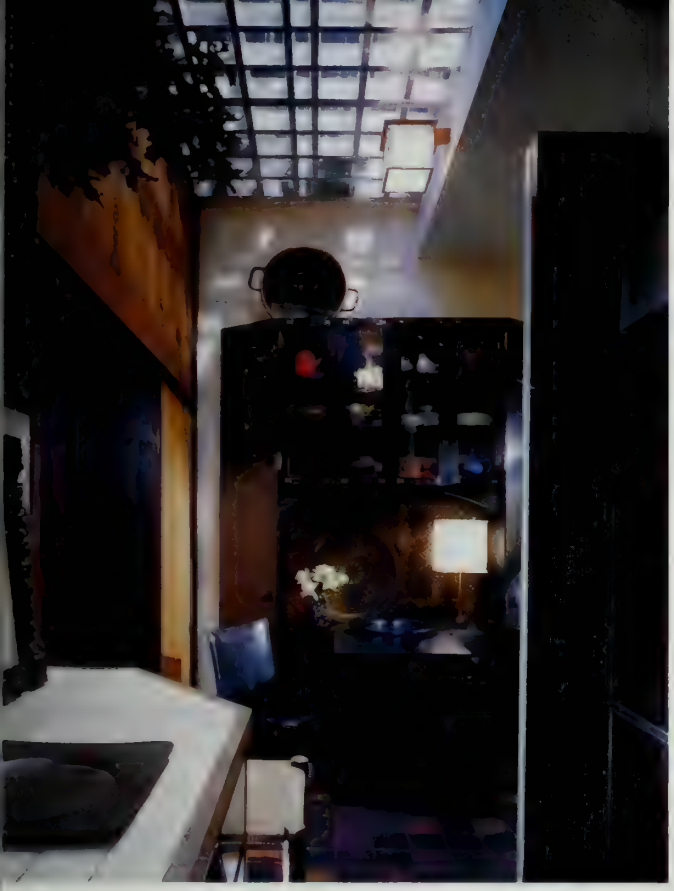
"We created the stucco wall to reflect the exterior view through the living room window," says Shadley. "In the summer the house is a mass of leaves, and we wanted to bring that inside." A Fulper bowl and a pair of pewter oak leaves rest on an oak-and-buffalo-hide table with brass tacks, designed by Gillette and Shadley.

looks right with everything." If Morris's ideas failed to make a better world, they did establish an enduring design philosophy. No unnecessary pelmets or valances, adornments or artificial trimmings mar the pristine lines and glowing surfaces of this urban tree house on four levels. Instead, a serene and useful series of wooden grids brings light streaming in at a dozen angles onto the copper lamps and drapery rods, the straight slats of the Stickley-style chairs, the cabinets and walls of golden lacewood and ebonized oak, decorated only with the inlay of their bow-tie joinery.

Shadley and Gillette are Morrisonian iconoclasts who shun conventional design platitudes and rarely do the same thing twice. "I love it all!" proclaims Gillette. "I love Sheraton and I love Rococo. There isn't a style that I don't love." "We like to combine disparate elements, to put weird things together," says Shadley. "Our real signature is that we have no real signature."

Matthew Modine discovered the Arts and Crafts Movement when he went looking for plain schoolroom furniture for a Spanish-style house he had in Los Angeles and found Stickley's elegant, functional designs. "From the time I was in the fourth grade, my generation was known as the throwaway generation," says the actor, who has appeared in *Married to the Mob* and *Pacific Heights* and is starring in *Wind*. "I wasn't comfortable with that label. I was always looking for permanence." Modine's father was a pioneer's son who managed drive-in movie theaters. As outdoor movies became an endangered species, the family moved from place to place in Oklahoma, California and Utah. One summer his father gave him the job of digging out the heavy-gauge copper wire that connected the speakers and selling it. "That summer I got copper fever, and I never got over it," he says. He plans a different environment for the next generation of Modines. "Having become a father, I want to teach my children without telling them things," he says. "I think that habits speak louder than words. I wanted them to live in a house that was simple and uncluttered. That way the emphasis is on the inhabitants of the house and not on the house or the furniture."

When Shadley and Gillette first saw the Modine house, it was a labyrinth of small rooms—last renovated in 1970. But Modine, who had been introduced to the designers by a mutual friend, didn't hire them until 1989, after the basement of the house



had been excavated and an addition spliced onto the back. "In an attempt to open up the house and bring in the light," Gillette says, "any quality of a home had been destroyed." There were no rooms, and the staircases were freestanding. The gutted space and the glassed-in addition had to be made into a cohesive whole. "One of the things we really enjoy doing," Shadley explains cheerfully, "is putting together other people's mistakes."

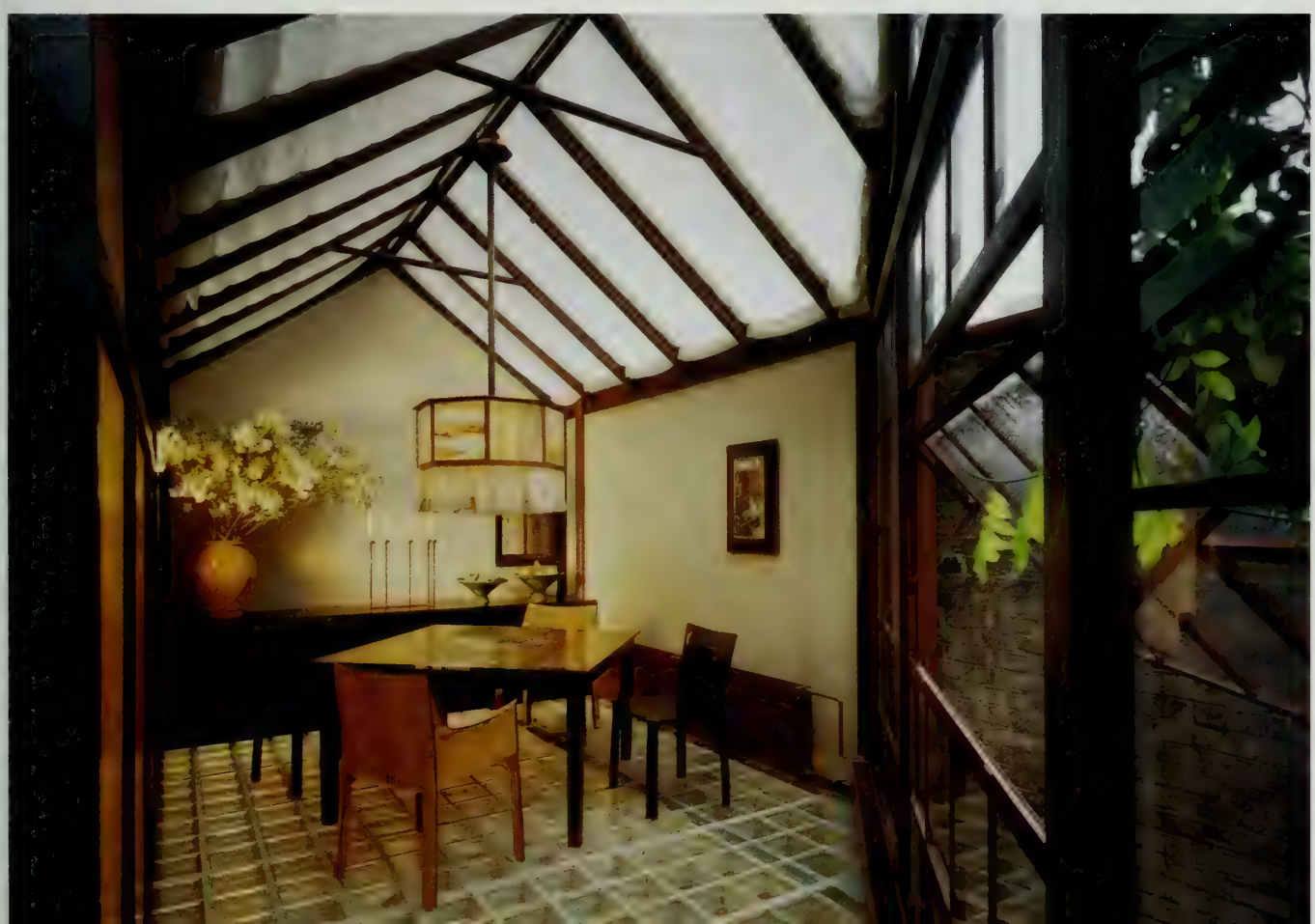
Modine's passion for Stickley and the differing elevations of the four exposed staircases led the team to design a series of gridded screens that serve as handrails, unite the staircases and give the sense of a central staircase without blocking light. The stairs were carpeted in a rich, leafy pattern. The leaf, one of the Arts and Crafts Movement's principal design motifs, is repeated everywhere in the house. "The job started as a cosmetic approach and grew organically," says Shadley. "There was never a finished plan." As the design proceeded, Modine faxed a stream of sketches and suggestions from London, where he was on location for the film *Memphis Belle*.

In the living room, at the front of the house, four Stickley-style chairs, a leather-topped table and a

continued on page 224

ABOVE: Welsh quarry tiles, ebonized-oak cabinets and lacewood panels are softened by the customized glass-block ceiling in the kitchen. "We used the wood and tile to get a sense of warmth," says Gillette. "Whenever we brought in any embellishment, it was really about nature."

BELOW: In the dining room, a copper-and-marble-glass lamp with a linen skirt hangs over a Swedish Arts and Crafts table, checkerboarded with plant and animal designs. The glass-block floor is lit from the basement; the Roman shades, from Robert Allen, filter the room's light.







The leaf motif is continued in the 19th-century headboard and repeated in the oak leaves woven into the linen bedcovering.

"We're really out to make an individual expression—we like to knock tradition, but we also love to embrace it," says Shadley. In the master bedroom, a Stickley-style sofa cohabits with modern lamps. Carpet is from Stark.

A Welcome Retreat on Beekman Place

Rich Colors and Fanciful Details Enhance a Small Guest Apartment

INTERIOR DESIGN BY MARJORIE SHUSHAN
TEXT BY PHYLLIS ROSE
PHOTOGRAPHY BY PETER VITALE

SOME OF THE luckiest people to visit New York stay in a guest apartment designed by Marjorie Shushan for a client whose penthouse is one floor above. Having worked with the owner before, Shushan knew he had excellent taste and would want a place to be proud of, but he gave her no specific instructions. So the designer created an interior rich in texture and detail, ruby red, Oriental, mysterious. "This was a chance to give people something they didn't have in ordinary life," she explains.

To walk into the apartment, which is ensconced on Old World, treelined Beekman Place, after leaving the city's taxi-crowded avenues, is indeed to enter a world of excitement and privilege. The small entrance hall opens to a living room in which red taffeta draperies and red plush upholstery are offset by dark details. When the lights are switched on, the room is flooded with warmth. It's no surprise to learn that Marjorie Shushan loves the theater. In the room's drama lies its temperamental tie to the city. But the apartment also turns its back on New York, offering a comfortable refuge from the bustle outside.

This is the smallest apartment Shushan has done, and the space itself gave her no help: Nothing about the original structure was attractive. "It was a big challenge," she says. "In fact, if I'd walked in and seen it without knowing who I was working for, I would have tried to back out real fast." Shushan decided to gut the interior, leaving only a wall between the bedroom and living room intact.

"When you don't have a view, high ceilings or a fireplace, you have to do something spectacular," she says. Her solution was to enlist Robert Walker, the artist who painted the stunning

Shushan chose red to give the apartment "life and warmth," she says. OPPOSITE: The antique japanned cabinet-on-stand in the living room is from Kentshire Galleries; on it is an oversize Japanese *bento* basket. Clarence House paisley.



"If I came to New York and had this suite ask for it again," says Marjorie Shushan guest apartment she designed on Beekman Place. RIGHT: In the entrance hall, a Regence table from Kentshire Galleries holds Japanese vases and a teapot from Naga Antiques. The 18th-century Venetian mirror is from Quatrain.


MAN & TIME





Artist Robert Walker and assistant Brian Davis painted a Chinese-inspired mural for the entrance hall and the living room. "The idea was to create a serene narrative," says Walker. French gilt-gesso mirror is from Bardith. The late-18th-century Japanese vases on the brackets are from Naga Antiques, as are the Shigaraki ceramic tiger and the rattan basket. The gueridons are from Philippe Farley. Pillow print, Clarence House.





faux-tapestry walls in the lobby of the Plaza Athénée Hotel in New York, to execute a running mural for the entrance hall, living room and dining area. "Robert and I met, and I said, 'Let's pretend we took Oriental screens and covered the walls with them,' " she remembers. "We looked through books; in one we saw a Chinese screen with spirit rocks, and that gave us the inspiration."

The mural, which Walker and assistant Brian Davis painted in his Los Angeles studio on sized canvas, features irregularly shaped rocks like the scholar's rocks that Chinese literati used for meditation. Shushan and Walker then had the idea—"a crazy idea," Shushan says with a laugh —of painting Chinese porcelains on top of the rocks, along with branches of bamboo, plum blossom, dogwood and pine, as well as birds and a dragonfly. "The mural *is* the apartment," notes Shushan. "Without it, there wouldn't be much happening."

The red porcelains painted on the walls gave her the idea for the red upholstery and drapery fabrics employed throughout the apartment. "You probably wouldn't use this red for a place people lived in all the time unless it had eighteen rooms," she says. "Then one of them could be red." In Shushan's mind, the apartment needed red precisely because it's not lived in every day.

"Red led to black—the black granite, which I used for the low table in the living room, and in the bath," she says. "After that, the project practically stopped dead. Nothing else came for a while. Then it developed as I began looking for the furniture." At some point Shushan had the "whimsical" idea of adding wall brackets with the intention of displaying on them real porcelains like those Walker had painted. But she couldn't find what she wanted without incurring

The mural extends to the dining area, where the only other wall decoration is the carved Lohan figure on a bracket. "The art is already there," notes the designer. Late-18th-century Baltic pedestal table is from Quatrain. Georgian mahogany side table is from Stair & Company.



ABOVE: In the bath, the designer combined wood floors and pine cupboards and moldings with black granite for the counters and tub enclosure. Japanese pewter hand mirror dates from the Edo period. The runner is Persian.

OPPOSITE: The bedroom was planned as a comfortable retreat, its bed draperied in a rose-and-yellow stripe and the walls covered in a rose chenille. "Beneath the fantasy, the apartment suits a guest's needs," says Shushan.

what she considered "outrageous and inappropriate" expense. So she substituted eighteenth-century Japanese bronze vases and a nineteenth-century carved Lohan figure.

Marjorie Shushan places great emphasis on individual pieces and accessories in her interiors. "Often, I get the shell of a project going. Then I shop for two or three days and bring it to the next level." Among the furnishings she chose for the apartment are a pair of wood-and-bamboo chairs, a Georgian mahogany side table and an antique japanned cabinet-on-stand that now houses the television. The cabinet was especially [illegible] but Shushan knew it [illegible] soon as she saw it: "It was red." She bought most of the antiques and accessories in New York. "There's enough shopping here," she points out, "that you could do a million apartments."

Shushan's favorite discovery, the nineteenth-century Shigaraki ceramic tiger that sits on a living room table, is Japanese, like many of the objects. When she showed it to her client, she told him, "If you don't like it, don't tell me how much you don't like it, because I want it myself." But the owner, whose taste often parallels Shushan's, liked it just fine. To the designer, the tiger and other such accessories, including the nineteenth-century Chi[illegible] bamboo-and-cloisonné pipes, are essential in a guest residence. "It needs these touches to make it live," she says. "You can't have people running in with a bunch of roses or tulips every time you want to use the apartment. That's the goal—to make it come alive without the flowers and other things you rely on when you live in a place. The color does part of that, and the things do the rest."

Shushan's way of working is to add one visual stroke to another until she senses it all works as a total composition. "When it sings, I know it's finished. If you took away that rug," she says, pointing to a red-field Sarab before the Georgian table, "I'd probably still be out there shopping." □

"You probably would[illegible] for a place people lived in all the time unless it had eigh[illegible]teen r[illegible]ms. Then one of them could be red."


FAMILY BUSINESS
TOLSTOY

Paintings of Central Park

New York's Urban Arcadia Seen Through Artists' Eyes

TEXT BY ROBERT ROSENBLUM

SUNDAY IN THE PARK WITH GEORGE? Stephen Sondheim's musical, like the ultrafamous canvas that inspired it, tells us that the familiar equation of painting and urban landscape delights should locate us instantly in Paris. When we think of painted records of Sunday leisure in the modern city, we think of places like the Ile de la Grande-Jatte, the Tuileries or the Bois de Boulogne and of artists like Seurat, Manet or Renoir. As for the other side of the Atlantic, New York has rarely conjured up, either for natives or for visitors, what may be its most unassuming masterpiece, Central Park, a vast modern Arcadia where one can find everything from gently rolling hills to dense forest, from rambling, shaded paths to open prospects, from an Egyptian obelisk to a neo-medieval castle. For its artists, too, New York has never meant open spaces and verdant vistas facing all points of the compass, but rather the dynamic density of skyscrapers, subways, el trains, Broadway and grid plans.

When Piet Mondrian took his final leave of a war-torn Europe in 1940 to find refuge in New York, he was rejuvenated by the most mechanized and antinatural of cities and immediately absorbed its electrifying, right-angled pulse in such abstract paintings as *Broadway Boogie-Woogie*; but like everything else green and irregular, the experience of Central Park was censored out of his vision. Even though his last New York address was 15 East Fifty-ninth Street, on the very edge of the park, he seems to have kept his eyes pure by looking exclusively southward to the towers of lower Manhattan and upward to the heights of Rockefeller Center, avoiding the earthbound, eight-hundred-and-forty-acre rectangle of ravishing landscape to the north. He might have cringed, in fact, at the original name of the

BELOW: *Spring in Central Park*, Blendon Reed Campbell, 1905. Oil on board; 4" x 6". Central Park, described by its landscape architect, Frederick Law Olmsted, as "a single work of art . . . framed upon a single, noble motive," is portrayed by Campbell, who had studied in Paris under Whistler. Godel & Co., New York.







In Central Park, Edward Potthast, circa 1915. Oil on canvas; 24" x 30". Potthast, considered to have been the first practitioner of Impressionism in his native Cincinnati, settled in New York in 1896. Jordan-Volpe Gallery, New York.

park, Greensward, as proposed in 1858 in the design by Frederick Law Olmsted and Calvert Vaux that beat out thirty-two other park projects in an open competition from the Board of Park Commissioners, who hoped to turn the shapeless and, at times, cholera-infested mess far north of what was then the core of Manhattan into the most democratic and salubrious of elysian fields.

Since then, New Yorkers have taken this awesome triumph of both a populist utopia and a Romantic gar-

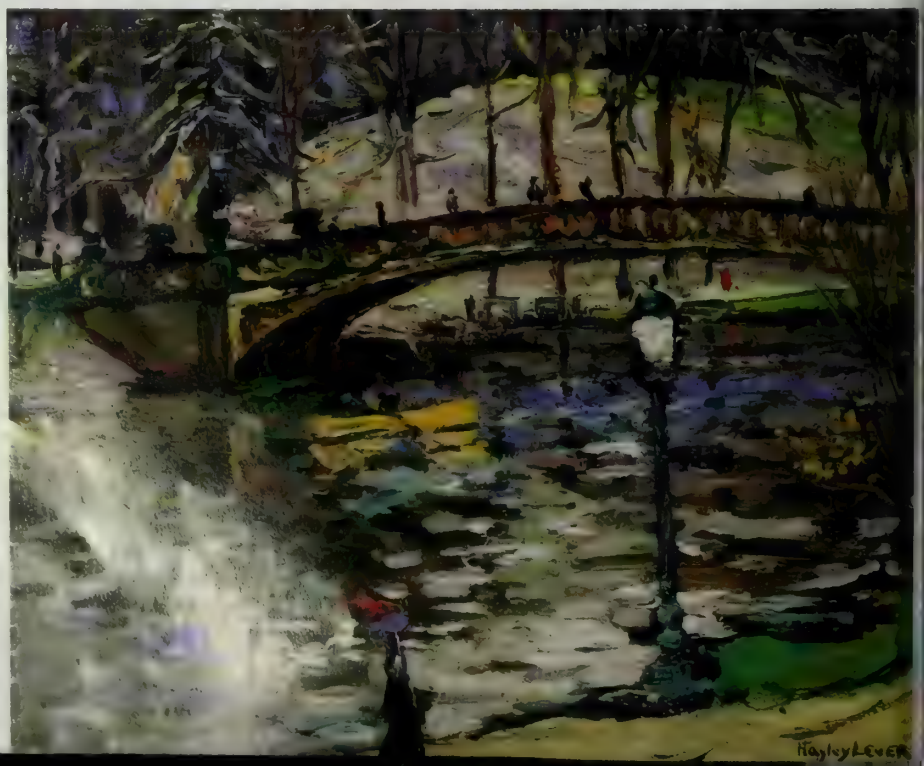


ABOVE: *May Party*, William Rice, 1921. Oil on canvas; 50" x 40". Rice's views of Central Park—including this work, which is acknowledged as his greatest—allowed the artist respite from his primary career as a portrait painter of prominent New Yorkers. Babcock Galleries, New York.

when shops and offices are closed was quietly captured by a long roster of both famous and obscure American artists, with William Merritt Chase and Maurice Prendergast heading the list. It is telling that most of them had already been to Paris, where they could experience firsthand not only the civilized refinements of city dwellers enjoying themselves in public parks and gardens but, as much to the point, the Impressionist paintings that had presented fresh ways of transforming thousands of exhausted urbanites into residents of a modern Garden of Eden where such things as sweatshops, slums and traffic congestion could be forgotten for hours, if not days, on end. For painters in New York, it might have been impossible to find in Central Park Thoreau's Walden or the infinite expanses of primordial nature that haunted the nineteenth-century American imagination, but at least it was possible to find the kind of communal urban delights that had already been cultivated in European cities.

For these artists, the range of the park's recreations and changing ap-

den design for granted, as if it were a given fact of nature as eternal as the sky, the seasons or the sunset over New Jersey. Many artists, attracted to New York, also ignored it, preferring, like John Marin and Georgia O'Keeffe, more polarized extremes of city and country, and seesawing in their work between the absolute contrasts of Manhattan's machine-age energies and the prehistoric remoteness of the most unpopulated American landscapes. With its agreeable mix of the urban and the rural, Central Park could hardly provide this kind of drama. Nevertheless, beginning at the turn of the century, the uneventful fusion of anonymous, leisurely crowds in a natural setting on a day



BELOW: *Boating Scene, Central Park*, R. Hayley Lever, undated. Oil on canvas; 10" x 13". The Australian-born Lever, a Postimpressionist marine painter, favored boating themes. His canvases are said to convey motion through his bold rendering of flowing waters. Graham Gallery, New York.

ABOVE: *Winter at the Plaza,* Guy Wiggins, undated. Oil on board; 8½" x 11½". Wiggins, who was renowned for his city snow scenes, was the youngest American to have a work accepted into the permanent collection of the Metropolitan Museum of Art. Graham Gallery, New York.

pearances could take us from winter to summer; from secluded glens, where the New York skyline might seem only a distant mirage, to views that integrated the park's regimented border of apartment houses with the movement of men, women and children along the park's relatively rare straight footpaths. As in French Impressionist painting, simple country pleasures, transported to the metropolis, were usually recorded with a breezy casualness that spoke for the city dweller's need for rapid unwinding. Colored dabs for rowboats drifting along the park's shimmering waterways were rendered through the camouflaging dapples of unmod-

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ABOVE: *Winter, Central Park,* Arthur J. E. Powell, 1914. Oil on board; 8" x 10". Before coming to New York, where he resided on the southern border of Central Park, Powell studied at the Julien Academy in Paris. D. Wigmore Fine Art, Inc., New York.

Park Avenue Harmonies for Clive Davis

The Residence of the Arista Records President Combines Refinement and Comfort

INTERIOR DESIGN BY ROBERT METZGER, ASID
AND MICHAEL CHRISTIANO
TEXT BY DONALD SPOTO
PHOTOGRAPHY BY JAIME ARDILES-ARCE





"WHEN I WAS growing up in New York, I had no money," recalls Clive Davis, the founding president of Arista Records. "Like many kids born during the Depression, I loved those glamorous movies with Fred Astaire dancing to Cole Porter tunes. The lights of Manhattan glistened outside the vast windows of a penthouse apartment, and inside there was a grand piano that typified elegant living. That was the kind of home I hoped to have one day."

After years of hard work, Davis got his wish. In 1985 he abandoned a sprawling apartment on the city's West Side and bought the top-floor tower suite in one of New York's legendary Park Avenue residences. Although a cooperative, the building is run like a private hotel, with maids in attendance twice daily and complete meal service.

"The layout of the unit, however, was not at all what Clive wanted," says interior designer Robert Metzger. "This great penthouse space was broken up into small rooms. Clive insisted on a sense of openness—he wanted the feeling of one large living/dining/entertainment/media area. He envisioned a flow of undefined spaces that would benefit from the apartment's potentially spectacular wraparound view."

Davis's first task was to obtain the co-op board's approval for architect George Howe to execute major renovations. Once permission was granted, the most important item on his agenda was to have some interior walls taken down and, wherever possible, to have the thick exterior walls between the windows replaced with still more windows, so that the space would become a kind of apartment in the sky. "Clive is in many ways the ultimate New Yorker," notes Metzger's

Designers Robert Metzger and Michael Christiano worked with architect George Howe to create a series of comfortable and intimate spaces within the Park Avenue residence of Arista Records president Clive Davis (inset, below a Louise Nevelson work). LEFT: "Clive loves New York," says Christiano, "and the view from the living area shows the city at its best."



partner, Michael Christiano, "and he wanted a three-hundred-and-sixty degree panorama that would be artwork in itself." The George Washington Bridge can be seen to the north, and on other sides there are clear vistas of the East River, Central Park and the ubiquitous skyscrapers.

The entire project, says Metzger, took just under a year, and the décor was done in tandem with the restructuring. "This parallel activity was all quite deliberate and carefully scheduled," adds Christiano. "While the interior walls were being demolished, window spaces were enlarged and a major sound system and sophisticated acoustical equipment installed, furnishings were selected and built-ins constructed, with everything premeasured to the millimeter. The wall



ABOVE: "I don't play piano myself, but I'm fortunate enough to have friends like Barry Manilow who visit and fill the place with music," says Davis. Joan Mitchell's 1976 *Loom* is displayed in a corner of the living area. At right is a 1956 oil by Milton Resnick. The Biedermeier chairs are from Newel Art Galleries.



ABOVE: The designers fashioned a dining area within the main space with the addition of a sculptured wall. At the window is a Chinese ceramic roof-tile figure. Dakota Jackson crafted the dining table of macassar ebony, mahogany and gold leaf.

units were built in our cabinetmaker's shop, then lacquered and rubbed and brought in complete. When the builders were finished, the furniture and accessories were quickly put into place, and soon Clive could move in."

Now the apartment (about 2,400 square feet) is highlighted by one large space that spans its entire eastern half. Closet-lined halls link the main room to a master suite on the northwest corner and a guest bedroom and bath on the southwest. (The kitchen remains a small space.)





The bookcase and desk in the media area are of macassar ebony. "Clive chose dark, rich wood over light," says Metzger. Sofa chenille is from Stroheim & Romann. Clarence House pillow fabrics. Old World Weavers fabric is on the Déco stools. Brunschwig & Fils desk chair suede. Manuel Canovas shade fabric. Desk lamp, desk chair and stools are from Newel. The gold altar table is from Naga Antiques.





The arrangement is extremely practical, but it's also a quietly refined, comfortable residence free of clutter and ostentation. "Clive was involved in every detail of the design," Metzger remarks. "He's a true collaborator. He loves beautiful detailing and textures and dark woods. Above all, he insists on clean lines—no frills or fussiness."

Born and raised in the Crown Heights neighborhood of Brooklyn, the young Clive Jay Davis was educated entirely on merit scholarships, earning his college degree from New York University and his law degree from Harvard with high honors. After four years as a practicing attorney, he joined the legal department of Columbia Records, where Goddard Lieberson was his mentor. From 1967 to 1973 he was the company's president, turning it from a financially troubled corporation into the industry's top recording label.

Davis's success at Columbia was the result of a combination of brilliant marketing strategies, an openness to the radical changes in rock music and pop culture in the late 1960s and an instinct for quality. "Usually I know what I want by trusting my ears," he wrote in his 1975 autobiography, *Clive: Inside the Record Business*. Even a partial list of Columbia's recording artists underscores his status as the music industry's Golden Boy: Donovan, Janis Joplin, Laura Nyro, Santana, Miles Davis, Sly and the Family Stone, Bruce Springsteen, Loggins & Messina, Billy Joel, Liza Minnelli and Neil Diamond. Without exception, singers and musicians find that Davis himself thinks like an artist. In addition to a genuine love for contemporary music, he has a personal concern for his clients' well-being, just

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Metzger and Christiano elevated the sleeping area above the main level of the master bedroom to take advantage of the view. A 1984 untitled painting by Lee Krasner is over the bed. Macassar ebony was again used for the built-in cabinets and armoire. The 19th-century Moroccan table is from Objets Plus. The small pillows, which are covered in 19th-century obi fabric, are from Naga Antiques. Headboard and bed-frame fabric, Manuel Canovas.

Uptown English

Addressing New York with a British Spin



INTERIOR DESIGN BY GEORGINA FAIRHOLME
TEXT BY WILLIAM WEAVER PHOTOGRAPHY BY FELICIANO



AFTER SEVEN YEARS with John Fowler in London, and a stint on her own, Georgina Fairholme arrived in New York in 1973 and quickly attracted clients who were impressed by her wide-ranging knowledge and confident taste. That was the case with a couple for whom she recently designed a Park Avenue apartment. Their fondness for English style, as well as their collection of English paintings, made the job even more of a pleasure. "They are ideal clients," Fairholme says. "They make up their minds and"—she smiles—"they don't *change* their minds."

Though Fairholme has designed interiors in Los Angeles, Boston and other American cities, most of her work has been done in New York, where she has felt at home. "People here move about so much," she says, with a certain transatlantic bemusement. "You could spend your life working in New York, often for the same clients, in house after house."

Having worked in Britain and the United States, Fairholme finds the level of taste is pretty much the same in both countries. If there is a difference, it is perhaps meteorological. "The light here, in New York and on the East Coast, is totally different from that in London," she says. "The colors are much stronger. And I've found that over the years I've come to use much stronger colors. I couldn't go back to those soft, slightly muddy colors that are still being used in London."

In the Park Avenue apartment, the tone is set in the entrance hall. The light is gentle, the illumination from a single lamp on the English bow-front chest, its glow reflected by the

"I like stronger colors, and I certainly used them in here," says interior designer Georgina Fairholme of a Park Avenue apartment. The living room is "the first red room I've ever done," she notes. At right is *Sir Henry* by Richard Jones. Low table from Hyde Park Antiques. Doris Leslie Blau Persian carpet. Clarence House solid-color chair fabric. Chintz from Brunschwig & Fils.



ABOVE: Wide crown moldings and a niche [illegible] arved with a shell motif add architectural interest to the [illegible] the wall bracket is 18th-century English. Hyde Park low table. Clarence [illegible] drapery fabric.

OPPOSITE: Hanging in the dining room against hand-painted wallpaper from Gracie is Langford Monroe's *Ponies on a Lot in Canada*. Table and ch[illegible]s from Stair & Company. Patterson, Flynn, Martin & Manges carpet.

Chinese Chippendale–style mirror and falling on the nineteenth-century English hunting scene. An archway leads to the living room, and, opposite, two doors open to the library.

The living room is distinguished by its dominant color, a strong red. "They'd never had a red room, and I'd never done a red room," Fairholme recalls. But since the living room was used a great deal for entertainment in winter, warmth was especially important. The walls are a red-lacquer glaze carefully worked out by Fairholme and her clients. Nearly all the fabrics—mostly chintzes—are red or have some kind of red in them. Though the room has a recognizably English flavor, there are certainly no "soft, muddy colors," and the contrast between the enfolding light in the room and the often bright New York sky is both dramatic and reassuring.

The library—"more of a family room," as the designer describes it—incorporates many items from the clients' previous residence, including the chintz-covered sofa and chairs. Dark-green fabrics were found for the draperies and the odd chair, and Chinese vases were used for lamps. The room also serves as an office, and though it houses a television, telephone and fax machine, none of the working equipment is visible, except when in operation. The wall cabinet indicates the clients' eclectic fondness for small bronzes, china and rare books and bindings.

In the dining room, a hand-painted Chinese-style wallpaper was chosen to harmonize with the draperies and valances that frame the large windows. The nineteenth-century chairs and table and the mahogany sideboard are English. Yet the apartment has a coherence that isn't imposed by a strict color scheme or by furnishings from a single period. "If you work for people who've traveled a lot, who've read a lot, you'll find that they're willing to mix things, and this, I believe, makes for the best rooms," she says. "There is one wonderful difference between Britain and here. The clients here are much more lively, ready to take more risks perhaps. That strong red in the living room—I don't know if the people I worked with in London would have done that. On the other hand, when you're designing for Americans, often there's not that much material to work with, because Euro-





The pencil-posters give a room a feeling of tradition and a sense of lightness.

peans *have* so much. They've already got china, they've already got chairs, maybe they've already got six carpets, and the attic is filled with bits and pieces."

In the master bedroom, the colors are lighter: The walls are a delicately striped pink, and the chintz of the bedcovering and the draperies is scattered with big flowers. "It's a comfortable, easy room," says Fairholme. A nineteenth-century English portrait of a family dominates the long wall behind the bed. On the mantelpiece, flowers in glass vases are bracketed by painted flowers on botanical plates. For a guest bedroom, the owners wanted twin beds, so the two pencil-posters were made to order; they give at once a feeling of tradition and a sense of lightness that is evident also in the subtle colors of the furnishings and the wallcovering.

In the end, the apartment was a kind of farewell, for Georgina Fairholme has decided to leave New York and settle in a house she bought for herself a few years ago in the Chianti district in Tuscany. "I want to do more designing," she explains, "perhaps a bit of painting." But then, glancing out the window at the spires of the metropolis and the terse New York light, she hedges slightly. "Of course, I hope to get back now and then, if an interesting job comes up." □





ABOVE LEFT: "The clients asked that the guest bedroom be light in feeling," says Fairholme. "The pencil-posters were made specially for the room." Chair and ottoman fabric from Cowtan & Tout. Lee Jofa wallcovering.

ABOVE: Small hurricane lamps subtly illuminate the master bedroom, which is "their retreat," she says. Above the carved mantel is *Henley Royal Regatta* by Arthur Weaver. The wallcovering is from Brunschwig & Fils.



"There's a whole world of decorative arts that no one has taken seriously," says the owner of a collection of military uniforms and paraphernalia in New York City. A 1660 Belgian tapestry is a backdrop for a pair of Charles X chairs and candelabra in the living room. Regimental silver—a mounted officer and a champagne bucket in the form of a busby—rests on the table. The circa 1840s portrait is by Louis Rubio.

Dressed to Kill

An Extraordinary Collection of Military Regalia Fills a Manhattan Town House



"I've tried to collect pieces that are in the condition in which they were worn," he says. In front of an imperial German regimental flag stands a uniform thought to have belonged to Czar Nicholas II; to its right is a miter of the Pavlovski regiment. On the shelf, left, are English and Russian uniforms and headgear; below are a Hungarian nobleman's mink-and-velvet uniform and an Indian officer's tunic.

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY BILLY CUNNINGHAM

"WHEN YOU MENTION uniforms to Americans," says the owner of an unusual collection of rare period accoutrements from the courts and garrisons of the nineteenth century, "they think of the marines or the doorman at 770 Park." He points to a brightly polished cuirass and helmet, looming splendidly over the sofa, that were worn by an escort to Queen Victoria. "I once showed that to an American girl and told her it was



ABOVE: "They were literally dressed to kill," the collector says of the Caribineers who wore the French First Empire cuirass, helmet and sword. The banner is from the Second Empire. Heightening the effect of the regalia in the entrance hall is a "tent room" wallcovering. The portrait is of a French officer.



from the British Life Guards, and she looked at it thoughtfully and said, 'How can they swim in something like that?' And that from a perfectly intelligent person. It's just ignorance, a part of the American consciousness that isn't there."

Relaxing on a chair fit for a field marshal, he smokes and speaks of his nostalgia for a vanished world. The kit of a Bengal Lancer stands at attention a few feet away, as well as the uniform—and portrait—of one Captain Spencer Darrington of the 21st Native Infantry. Four Mameluke swords frame the uniform of a colonel from the Royal Horse Artillery. (The colonel maintained a twenty-nine-inch waist; but then a whole lot of sweating went on inside these thick uniforms.) Over there is a sabretache that belonged to one of Prince Albert's Own 11th Hussars, who was at the Charge of the Light Brigade at Balaklava.

He hands over a lance that was used in the last great cavalry charge ever made, where six hundred of the 21st Lancers faced ten thousand dervishes at Omdurman. (Also present was a young officer in the Hussars, Winston Churchill.) The bamboo shaft is stamped with the words "Forward the 21st Sudan 1898." "This was in that charge," he says with a wistfulness that seems to verge on tears. "The last."

It's all a far cry from today's olive drabs and tiger stripes. Even Schwarzkopf, in all his formal splendor, would look rather plain alongside one of these uniforms. "The English had an army of roughly a hundred and fifty thousand men in India," he says. "And they controlled one of the largest landmasses in the world, with a population of over two hundred million, for almost two hundred years. In Vietnam we had over a half million men and all the modern technology,

LEFT: In the master bedroom, an Empire commode contains a collection of 19th-century English belt buckles and cross-belt plates, most of which are fired gilt with silver mounts. "In the English army, each regiment had its own coat of arms," he notes. The sword, above, is that of a tambour major, the bandmaster of a regiment.

and we didn't get very far. How did they do it? Esprit de corps, and an absolute conviction about who they were and why they were there. And the uniforms were a part of that." Some English regiments had nine orders of dress, he notes, which these days would cost as much as fifty thousand dollars. "It was a qualitative world," he says. "As somebody once pointed out, a cohesive society based on the acceptance of the inequality of man." He looks down at the Peking carpet. "That whole world ended in 1914." He stubs out the cigarette. "As somebody else said, 'History ended in 1914. It's been current events ever since.' "

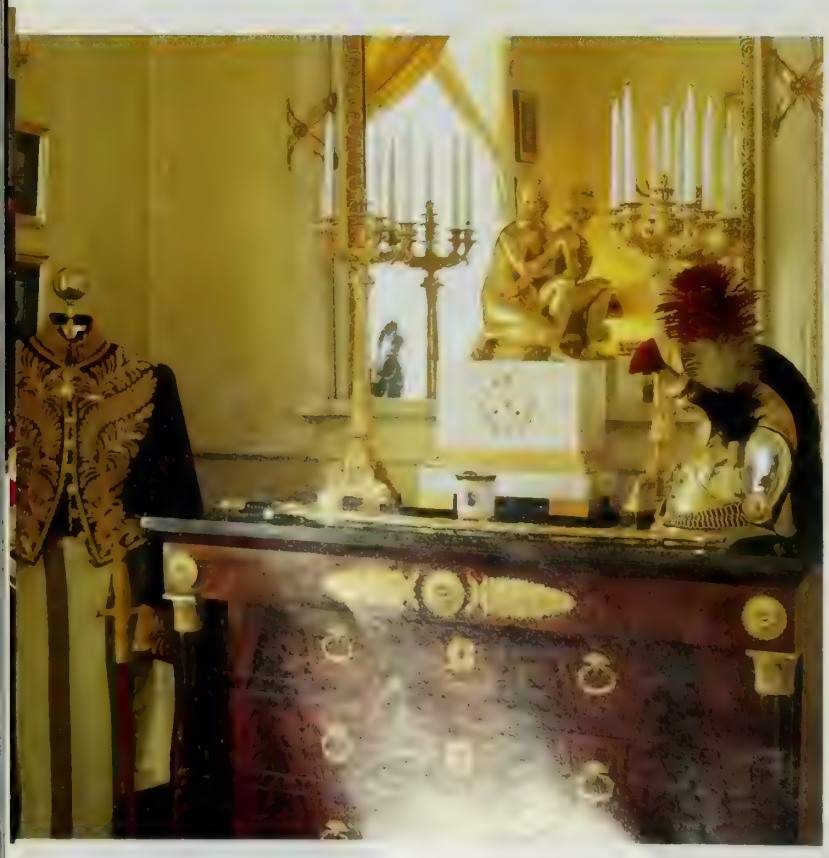
These stirrings began when he was nine years old and he asked his fa-



"With the furniture and accoutrements, I wanted to re-create the ambiance of the period," he says. An Empire bookcase filled with European officers' helmets, Charles X chairs, an Empire mirror and a French ormolu *surtout-de-table* on a drum are among the furnishings of the living room. On the chair in foreground is an 1840 Indian Army coatee; at far right is the uniform of a Bengal Lancer.



ABOVE: Swords of the de Beauharnais family—that of Prince Eugène, Joséphine's son, who was adopted by Napoleon—surround a portrait of the emperor, done in the manner of David. The glass case holds circa 1900 imperial German generals' helmets. The Scottish officer's uniform is circa 1880s.



ther—who had served in a cavalry regiment along the Mexican border, chasing Pancho Villa, and who later fought with distinction in the trenches at the Somme, Ypres and Château Thierry—to take him down to Bannerman's warehouse on Manhattan's lower Broadway. The founder of the store, Francis Bannerman, had made a fortune by buying up Confederate and Union army surplus and reselling it to Latin American armies. "It was a very dark and dingy place," he remembers. "When they put on the lights, as far as you could see there were muskets, swords, regimental banners rotting off their staffs, drums and all the paraphernalia of war. I was hooked forever." Indeed, a few years later he was expelled from boarding school for setting off explosives.

"I've been a serious collector for over half a century," he says. "There are only a couple dozen people in the world who could walk in here and know what all this meant. In this country I'm probably the only one who collects five empires. And I collect broadly—not only uniforms but regimental silver, photographs, paintings, films and recordings: imperial Russia; the Austrian, Hungarian and German empires; French First and Second Empire; and British and Indian Empire."

He points to a display case bristling with helmets once worn by the bodyguards of Louis XVIII, Queen Victoria, the kings of Prussia and Saxony, the czars of Russia and Napoleon. "That Garde du Corps there would have cost about a hundred and twenty-five dollars fifty years ago. That piece now, in that condition and quality, might be worth over a hundred times that. The market continues to go up because there are devoted collectors. My definition of a devoted collector is one who would deal with the devil." And he has, he has.

As a teenager, he roamed Europe with money that he had saved up and

LEFT: Next to the commode in the bedroom is a British uniform of the Edwardian period. The candelabra and clock atop the commode are Charles X; beside them is a French officer's helmet, circa 1830.

letters of introduction to Prince Golitsyn and Prince Yusupov, "who had murdered Rasputin," he says. "I went all through Europe meeting this cast of characters who had played a part in the Russian Revolution. I met all sorts of people. They were like a race apart: White Russians, Austrian field marshals, German generals, the old aristocracy. Going through their attics and cellars, I was just fascinated. I absorbed their history."

In the bedroom, along with the sword that belonged to the empress Joséphine's son, Eugène, regimental drinking cups and a menu from the dinner on November 26, 1885, in the Kremlin's Saint George Room in honor of the recipients of the Order of Saint George, is a Russian icon of Saint Nicholas with a lacy christening pillow cover of one of the grand duchesses draped over it. Against the

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On the other side of the bedroom, a portrait of Czar Nicholas I hangs over an Empire *secrétaire à abattant* displaying a rich array of regimental cups. An Imperial Guard uniform from the Alexander II period lies on the bed; on the wall above it is an Austrian general's horse blanket. "To me, it's not like a museum. I live with these things. I love them," the collector says.





FELICIANO

Antiques: Penwork Furniture

Intricate Decorative Surfaces Enlivened with Classically Inspired Designs

TEXT BY JEFFREY SIMPSON

ONE OF THE UNEXPECTED pleasures of social history is finding that any particular artistic or cultural fashion has usually touched the lives of grand, flamboyant figures from wildly different contexts. Sir William Hamilton, eighteenth-century British envoy to the court of N[illegible], who was involved in the excav[illegible] and Herculaneum [illegible] husband of the [illegible] Emma, Lord Nelso[illegible] Flaxman, a popul[illegible] graver who reproduc[illegible] the pottery discovered [illegible] Hamilton; Margaret Jour[illegible] ture historian who was the companion of novelist Ivy Compton-Burnett; and Mario Buatta, New York decorator and self-styled "Prince of Chintz": All could be said to have a connection with the genteel and decorative subject of—penwork!

Which is? "A type of decoration applied to japanned furniture in the late 18th and early 19th centuries, mainly in England. Furniture to be treated in this way was first japanned black, [illegible]he patterns were painted on in [illegible]pan, and finally the details [illegible]ng were executed in black [illegible] with a fine quill pen. The [illegible]cate and lacy, rather like [illegible] reverse, with white mo[illegible]round."

So says the *Dictionary of the Decorative Arts*, a standard reference work by John Fleming and Hugh Honour that is quoted by Patrick Broome in a catalogue for an exhibition in New York a few years ago. Broome says that in fact many of the surviving pieces of penwork stray from that definition. In some pieces the background is entirely white, while in others gold or maroon is used, but the sense of the work is well conveyed in the phrase "delicate and lacy, rather like an etching in reverse."

Like many nineteenth-century art forms, penwork was done by female amateurs who attained a high degree of skill and sophistication that went unacknowledged because they were



OPPOSITE: *Cabinet*, English, circa 1805. Painted wood and gilt; 32½" x 42". Mythological scenes are represented over a combination of decorative patterns, including diaper, trellis and oak leaf. Kentshire Galleries, New York.

THIS PAGE: *Double-door Cabinet*, English, circa 1815. Painted wood; 67" x 36". A cabinet covered with penwork motifs features depictions of Constantine and Charlemagne modeled after statues found in St. Peter's Basilica in the Vatican. Hyde Park Antiques Ltd., New York.



Console Table, English, circa 1815. Painted wood and gilt; 45" x 49". The Grecian scene on the panel was inspired by illustrations from Sir William Hamilton's four-volume book, *Collection of Etruscan, Greek and Roman Antiquities*, which was a source for many penwork designs. Clinton Howell, New York.

seen as simply filling their time with "fancywork." Nevertheless, its popularity has been revived in the late twentieth century. "I love things done at home," says Mario Buatta, referring to the "fancywork" provenance of much penwork. "It requires a special kind of taste to appreciate penwork, but recently there have been good reproductions made, and people are learning the craft again." Buatta has collected a number of penwork boxes and tables since he purchased his first piece in London's Portobello Road in 196

Everyone a -work furniture

don in the 1790s, but the sources for the designs and color combinations probably appeared earlier in the century. One inspiration may have been a kind of table surface called scagliola. Developed by the ancient Romans, scagliola is made by applying powdered gypsum in different colors to a damp backing. When it is dried and polished, it resembles mosaics of marble. In the eighteenth century there was a fashion for the scagliola work created under the direction of an English-born abbot of a monastery near Florence. Horace Walpole, the tastemaker and aesthete who popularized the Gothick style at his house at Strawberry Hill, bought some of the abbot's scagliola during a grand tour. A black-and-white tabletop dating from around 1730 is done with a border of baroque scrolls surrounding a scene of a classical figure being drawn in a chariot of shells; in its design and coloring it closely resembles examples of penwork, and it is likely that the early penworkers saw such scagliola and imitated it.

The broader context for penwork with classical themes, however, comes from one event in the eighteenth century, when some field hands near Naples broke through a crust of earth into an ancient Roman room and began

the uncovering of the cities of Pompeii and Herculaneum, buried by an eruption of Mount Vesuvius in A.D. 79. The art and statuary found there took the civilized world by storm: Frescoes and carvings à la Pompeii were imitated all over western Europe, and Neoclassicism dominated architecture, design, painting and fashion for almost the next hundred years.

Sir William Hamilton, His Majesty's envoy to the court of Naples (it was late in life that he married his actress mistress, Emma, who during the Napoleonic Wars bewitched Lord Nelson), was one of the greatest and most knowledgeable enthusiasts for things Pompeian; and engravings depicting his vases were published as *Collection of Etruscan, Greek and Roman Antiquities* between 1766 and 1776. John Flaxman, a young sculptor and engraver, adapted the illustrations of Sir William's collection for Wedgwood pottery and later in the century used them as an inspiration for illustrating *The Iliad* and *The Odyssey*.



ABOVE: *Chiffonier*, English, circa 1815. Painted wood, glass and gilt; 45" x 30". A series of arabesque foliate designs, executed in india ink and set against a dark background, embellish a chest intended to hold ladies' needlework and other odds and ends. Florian Papp, New York.



BELOW: *Chess Table* (front), English, circa 1820. Painted wood; 21" x 20¾." Each of the chessboard's squares displays a scene from the fables of La Fontaine. Hyde Park Antiques Ltd., New York. *Games Table*, English, circa 1810. Painted wood, ormolu; 18" square. Philip Colleck, New York.

Flaxman, in his representations of Homer, varied the thickness of the lines in his drawings to suggest shading and emphasis, as Patrick Broome has pointed out in *Penwork: The Triumph of Line*. This had never been done before, either in the antique drawings that were Flaxman's models or in other eighteenth-century imitations of them. The originals on the ancient vases had lines of uniform widths and little sense of perspective. Flaxman's illustrations with these subtle shadings were very popular, and many examples of penwork faithfully copied scenes directly from Flaxman in strokes of varying thicknesses.

One of the first times penwork is actually mentioned in print is in a lukewarm endorsement by Thomas Sheraton, the famous furniture mak-

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FELICIANO

Upper East Side Renovation

Bold Revisions and Artful Contrasts Update a Classic Prewar Apartment

INTERIOR DESIGN BY TIMOTHY MACDONALD
ARCHITECTURE BY GILLIS ASSOCIATES ARCHITECTS
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY BILLY CUNNINGHAM

"We wanted a contemporary interpretation of a classic prewar apartment," says designer Timothy Macdonald of a project for clients Joel and Marsha Handel in Manhattan. "We reconstructed the whole thing," adds architect Ralph Gillis. Mirrored doors now separate the living room from the media room. A Swedish Biedermeier armchair joins an Empire-style side table and Empire-style lamp from Sotheby's at rear. Chinese needlepoint carpet from Stark. Bronze Art Déco–style sconces in the hall are from Marvin Alexander.





"The colors in the rooms proceed from lighter to deeper values," says Macdonald, who worked with associate Jane S. Ellsworth. Also in the living room, brocades and an Aubusson fragment adorn pillows on a sofa covered in ribbed velvet from Henry Calvin Fabrics. A gilt bracket holds a Chinese sang-de-boeuf jar. Tiffany's vase, foreground; Empire-style candlesticks from Christie's.

IN MANY WAYS it's a classic story. A middle-aged couple, having raised four children in a large house out on the island, pack the youngest off to college and decide to move into the city. Five bedrooms shrink to two; a garden turns into a handful of houseplants; and the long quiet twilight of suburbia is replaced by the horns and sirens and vitriol of the New York rush hour.

What's different about Joel and Marsha Handel is that they have taken to the urban scene with particular vigor. As a managing partner in the legal firm of Baer Marks & Upham, Joel Handel has experienced less of a change in his daily routine, but Marsha has found a whole new life in New York, deciding to become a full-time volunteer. She now divides her week between a day-care center in the neighborhood; Bellevue Hospital, where she works with drug-addicted babies; and the pediatric floor of Memorial Sloan-Kettering, where she also assists children, including those who are in isolation. "I suppose it's a way of continuing my motherhood," she says. "I just couldn't be one of those Park Avenue ladies who spend their days shopping."

Marsha Handel may not be "one of those Park Avenue ladies," but her apartment, which is situated in a circa 1913 building on the Upper East Side,





is indisputably a Park Avenue apartment. This would be a meaningless tag if the Handels, their architect, Ralph Gillis, and their interior designer, Timothy Macdonald, hadn't so much sought to restore the space to its original condition as to reach beyond it, to an idealized version of a prewar New York interior, where all the walls are finished in comely moldings, the floors are burnished and rooms line up in almost perfect enfilade.

Idealized, though, is a key word. The Handels acquired the apartment from the archdiocese of New York, whose property it had become after the death of an elderly widow who had lived in and not touched the quirky interior for nearly fifty years. "There was even a player piano in the living room," Joel Handel recalls. "We're talking ugly," interjects Marsha Handel. "After I signed, I said, 'I cannot believe I bought this place—it's so bad.' " A long, narrow hall ran half the length of the apartment, snaking along the building's elevator and service stairs. The former parlor and drawing room had been opened up into a single large but ungainly space. Next to the dining room, the kitchen, maid's room and service area were cramped together in a dark, uninviting warren that also obscured the view of the master bedroom, which provides the strongest source of light in the apartment.

For Ralph Gillis and associates Marcia Previti and Rich Oechsler, moving the corridor was the first obvious choice. "By shifting and straightening the hall, we got a series of openings that created the enfilade," Gillis says. "You have to understand that when they laid out those old apartments, the architects would often choose things like moldings and then leave the execution to the craftsmen, who didn't anticipate every offset and cor-

The terraced ceiling, at right, "separates the dining area from the library and implies the continuation of the hall," says Gillis. The entrance hall and living room are beyond. A Charles X mahogany *bureau plat* joins bookcases created for the library, left. Fabric on the circa 1825 Danish armchairs from Scalamandré.



ner. We tried to linger over the details." The dining room emerged as an entirely new space: Enlarged with a piece of the old hall, it acquired an alcove that now serves as a library. A new, open kitchen and breakfast area replaced the former warren of smaller rooms. A dramatic entrance hall was fashioned by lowering the ceiling and shortening the old entrance. And taking their cue from beam drops, the remnants of plaster molding, patterns in the parquetry floor, and the Handels' wishes, the architects returned the vast living room space to two separate rooms, a living room and media room, which can be united by opening a pair of mirrored doors. "Basically," Gillis says, "we demolished the whole apartment."

Demolition may go quickly, but construction, especially in New York, does not. During the fourteen months it took for the Handels' apartment to be rebuilt, Marsha Handel collaborated with Timothy Macdonald on the planning of the interiors. "I had very clear ideas," she explains. "I had folders, clippings, lists. I wanted antiques, for example. I wanted lace. I wanted a red room and a green room. I was very specific. Ask Timothy—I'm kind of a nut about details." Macdonald responds genially, "Actually, I prefer clients who are involved. It allows you to live up to and, you hope, exceed their expectations."

Early on, the Handels and Macdonald made a buying trip to London together. "I had the best time," says Marsha Handel. "In four days we found all the antique furniture. I didn't know a thing—I only knew what I liked, and what I liked, it turned out, was French Empire, Russian and Biedermeier. Timothy and I sat up until two in the morning in the lobby of our hotel. We designed the whole place right there, with a set of blueprints and a stack of Polaroids."

Timothy Macdonald designs comfortably within a range of styles, among them Art Déco, hard-edged contemporary and high Victorian. He



"We tried to contrast the spaces with maximum impact," the designer notes. LEFT: The dining area's French gueridon, English convex mirror and Russian side chairs are 19th century. A Roman capriccio adds a whimsical note. Clarence House wallcovering and side chair fabric. Stark Portuguese rug. ABOVE: The Swedish mahogany dining table is set with cut crystal from Baccarat.



LEFT: "In the master bedroom, we achieved an Old World feeling with the warmth of polished natural wood floors, antique furnishings, crisp linen and romantic lace bed hangings," says Macdonald. The drapery fabric, wallcovering and tub chairs are from Brunschwig & Fils. Cut-crystal lamp is from Florian Papp. Silver tea paper on the ceiling is from Gracie.



"All the moldings are new, but they're sympathetic to the period and style of the building," Gillis explains. ABOVE: The sitting room/guest bedroom features a Swedish Biedermeier gueridon, an Empire-style sleigh bed and 19th-century English ebonized mirror. Brunschwig & Fils silk taffeta has Christopher Hyland gold rope trim. Wallcovering from Clarence House.

welcomed the Handels' challenge, which was to create an Old World apartment that still had all the amenities and flexibility of the most up-to-date New York interior. In order "not to tempt returning kids," as Joel Handel quips, Macdonald treated the second bedroom as a sitting room. And heeding Marsha's palette, he provided her with red (library/dining area) and green (guest bedroom–cum–sitting room), then introduced her to yellow (the living room) and what he calls a "warm black" (the media room, where the couple can watch television or, if pressed, accommodate another one of those returning kids). "This project," Macdonald concludes, "was thoroughly collaborative."

Is the exacting Marsha Handel pleased? "You bet," she says. "And from someone as obsessive as I am, that's not faint praise." Joel Handel concurs. "I think the apartment is fabulous. We've been here about two years now, and it works completely. Nothing gives us any trouble—and everything is beautiful to look at." He smiles. "It's come a long way from the days of that old player piano." □

Experiments in Style

A Designer's "Crazy Osmosis" Transforms a Contemporary High-Rise Space

INTERIOR DESIGN BY ANTHONY INGRAO
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY PETER VITALE

"I wanted a place that had lots of light coming into it," says interior designer and antiques dealer Anthony Ingrao (below) of his apartment situated in a Manhattan high rise. "Day or night, the skyline views are very dramatic."

FROM A MERE squint at the façade of the Manhattan limestone mansion where Anthony Ingrao lived in the 1980s it would have been possible to divine his tastes. It was there that he built a reputation as an antiques dealer and interior designer, supplying such clients as Goldie Hawn and Chuck Barris with seventeenth-, eighteenth- and early-nineteenth-century European furniture and works of art.

In 1990, eager to scale the residential heights, Ingrao moved up to the thirtieth floor of a building short on architectural detail but long on light and vista. "My friends were appalled, but I liked the sense of living in the sky," he explains. "I was also excited at the prospect of providing a twentieth- and almost twenty-first-century background for my 'toys.'" It should be pointed out that Ingrao's so-called toys add up to nothing less than a synthesis of design—all different periods of decorating history boldly juxtaposed against one another. His apartment was also to be, the designer hastens to add, a home—a comfortable refuge where he could receive guests in jeans or black tie, as the mood might catch him or them.

BELOW: Robert Rauschenberg's 1988 *Piazza Platter* shares the entrance hall with Diego Giacometti chairs and stool. Clarence House drapery velvet. OPPOSITE: Framed against the living room's vista is a Louis XVI–style *bureau plat*.







"It goes with my personality," Ingrao laughs, referring to the fact that the four-room apartment is on a decided bias, angled out toward the East River and the south skyline. The challenge, he says, was to balance both the cleanliness of all that space out there on the frontier of land and sky, and the shapes of the rooms, which were modern, with the furniture and objects, which were for the most part antique.

By the time he was through, Ingrao had slapped the walls of the entrance hall and living room with fourteen coats of plaster, wax and marble dust so they would tingle with the iridescence of old fresco. "They're like old leather, too," he points out, "because they're tactile—you want to touch them, to know what they feel like." The designer also enjoys the ricocheting incongruity that comes of his having hung on one of the soft, enveloping walls of the entrance hall Robert Rauschenberg's 1988 acrylic-on-steel *Piazza Platter*. Ingrao explains, "It says something about the Old World to me because the setting is Naples, and a lot about New York because the painting itself is fragmented in such a way that it looks like it's exploding." The impact is confirmed and enlarged by the view through the living room windows of a display of brilliant effects—the electricity of Manhattan.

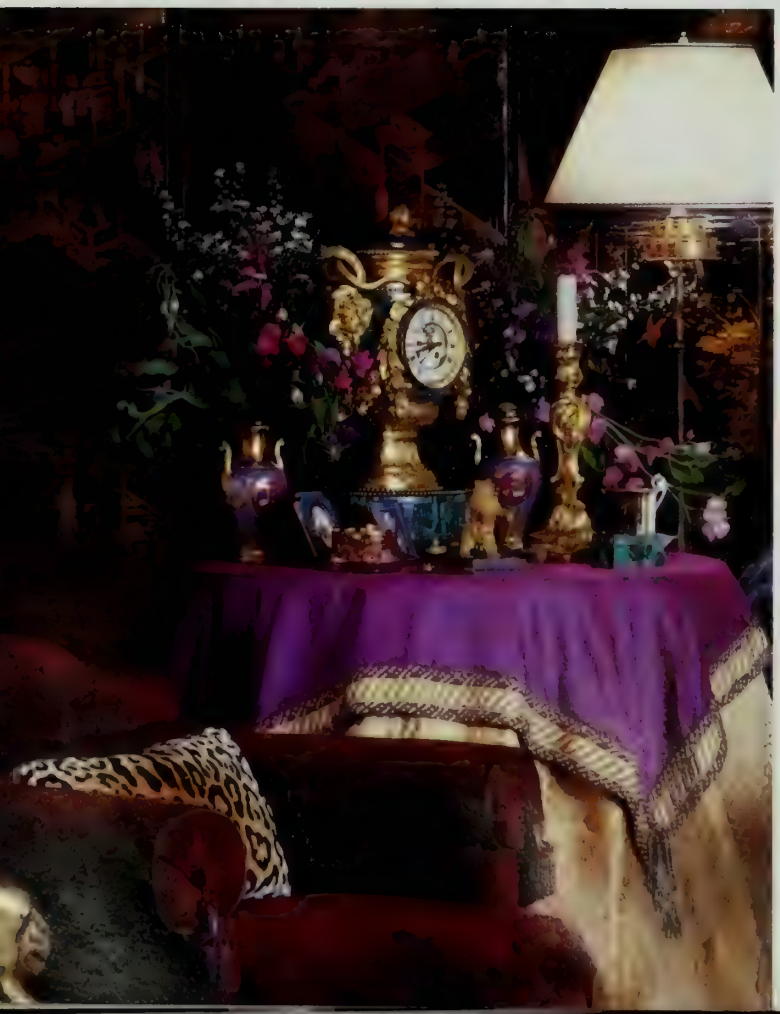
The dining area, which is off the entrance hall, is intimate and candlelit. "Candlelight is very important to me," says Ingrao. "I wanted the apartment to sparkle." The fabrics, such as the eighteenth-century-patterned gold brocade cloth on the 1950s Italian dining table, all have a textured sheen.

The living room has a pale-blue ceiling bordered with a palmetto frieze in green, gold and silver. Ingrao chose turquoise for the traditional English-style tufted sofa. "It's a funny, peppy color," he says, "and things"—most immediately the velvet *faux*-leopard pillows—"jump cut against it." He adds, "Comfort was important—as an antiques dealer I'm only too aware that it doesn't always come with the territory." Indeed, to sit in any of the four ornamental nineteenth-century Russian chairs is to instantly discover that they're not quite so comfortable as, say, the Victorian bolstered and tasseled suede club chair that lounges to one side of the sofa.

One feels free to give a Tiepolo watercolor but half one's attention, for over the sofa hangs a painting by Ingrao himself that's ominously titled *The Destruction of Denise, #4 out of 15*. But life has not imitated art: Denise is still with us (though not still with Ingrao—she is in fact his former girlfriend).

The Chippendale bureau-secretary Ingrao found in San Francisco; it was his first major purchase of English furniture. A 1930s patinated-steel low table with a specimen-marble top weights down one side of the room. Another table, silk-draped, softens the heavy wood antique furniture around it. In the window, a Louis XVI–style *bureau plat* dotted with Rus-

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LEFT: An 18th-century coromandel screen provides an exotic background in the living room for a late-19th-century Russian clock. Clarence House chair suede and leopard-print velvet. ABOVE: Antique French candlesticks underscore the dining area's formality.



Ingrao combined luxurious textures and patterns in the bedroom. Above the Louis XV–style commode and late-19th-century Minton clock is a cloudscape by William Merritt Chase. In the foreground stands a Louis XIV–style fauteuil. Christopher Hyland wallcovering.

"My friends were appalled, but I liked the sense of living in the sky."

Blithe Spirit on Fifth

An Affinity for Asia Shapes the Residence of Bokara Legendre

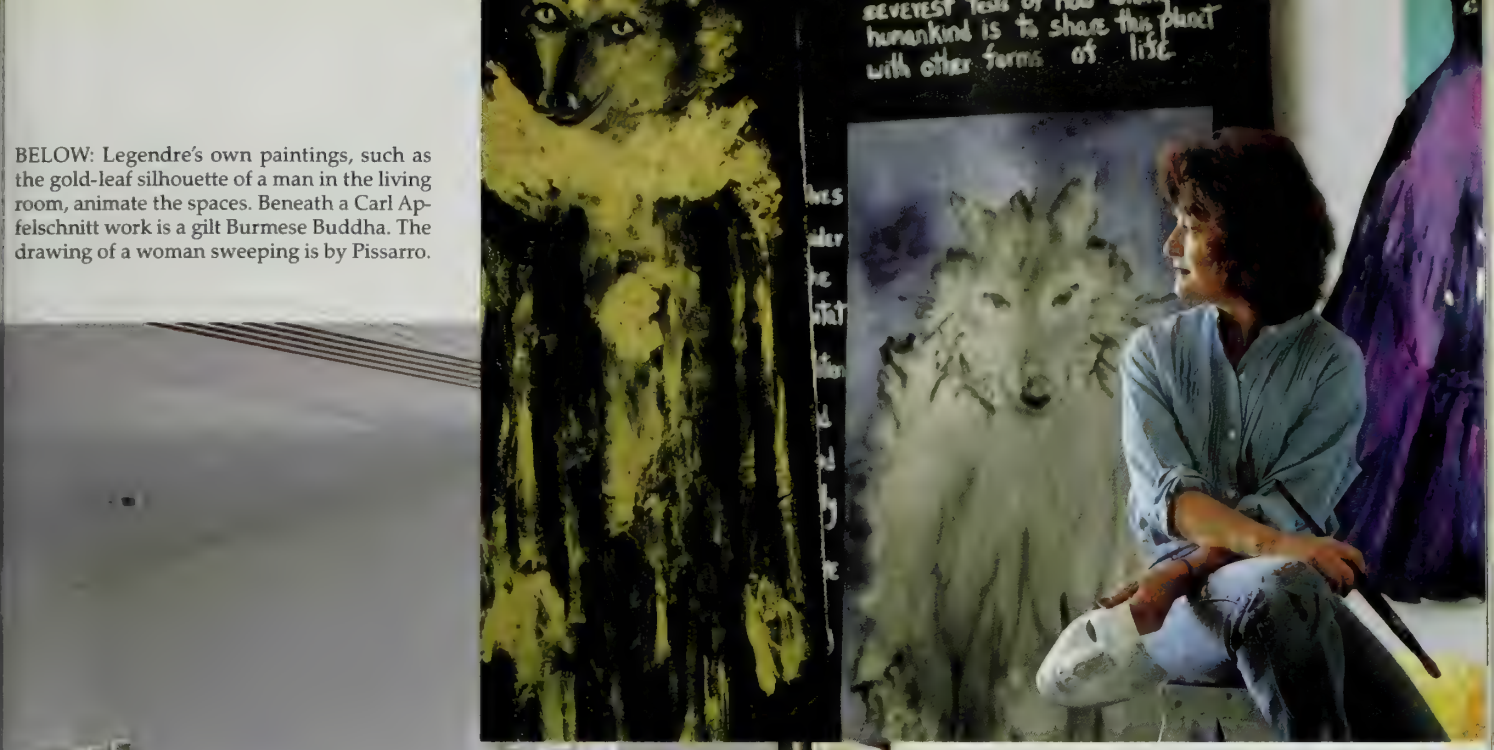
LEFT: Expansive views over the Central Park Reservoir highlight painter and performance artist Bokara Legendre's New York residence, an apartment on Fifth Avenue that was once part of Marjorie Merriweather Post's triplex.

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DERRY MOORE

"WHEN PEOPLE ask me why I have this mad first name," says painter and performance artist Bokara Legendre, "I usually tell them I was conceived on a Bokhara carpet, but I don't think I was—Mummy simply spun a globe and picked out an exotic place she'd never been and named me after it. Bokhara is of all places a stone's throw from Samarkand and Tashkent in Uzbekistan. So let's talk about Uzbekistan. It's the home of Tamerlane. Can't you just see all those armies marching across the steppes of Asia? And the rose gardens with nightingales in them outside of those divine blue mosques, which inspired all that early Persian poetry? It's all *so me*."

Indeed: Name can be destiny, and Bokara grew up drawn to Oriental art and even to a kind of Oriental way of dressing—in a word, to the Asian aesthetic. Why, here she is today, guarded by a Tibetan dog (her Lhasa apso, Basho) and sitting cross-legged on a banquette buried in pillows covered with kilims that were once the

BELOW: Legendre's own paintings, such as the gold-leaf silhouette of a man in the living room, animate the spaces. Beneath a Carl Apfelschnitt work is a gilt Burmese Buddha. The drawing of a woman sweeping is by Pissarro.



ABOVE: "I'm inspired by wolves," says Legendre, who used them as the subject for a series of paintings and for a performance piece she has created. "Wolves were a takeoff place."

saddlebags on camel caravans. Come to think of it, her Manhattan apartment is like a camel caravan (with paintings thrown in). Or like one of those luxury yurts that Mongol nomads used for shelter on their endless travels across the desert—lined with carpets, voluptuous with stuffs and gleaming with candlelight.

"I went to Bokhara in 1972," its namesake recounts, "and at the airport there I bought two red velvet pillows that had 'Bokhara' embroidered in gold in Russian. Then in the marketplace, my guide told the merchants what my name was, and they all gave me presents. They thought it was magic, you see—this American woman bearing the name of their city. Asia's always been my great passion, but not only central Asia with the whole feeling of Russia—now that I'm a practicing Buddhist, I've brought in Buddhas and a big Buddhist influence from Burma, Southeast Asia and Tibet. And look what I'm painting! I'm painting in the turquoises and deep blues of the





mosques, and I'm using a lot of gold leaf. And the Asians practically invented beaten gold leaf—in India they even eat gold leaf."

Camel caravan or yurt though it may resemble, Bokara's abode is not tethered to the earth; rather, it drifts so high in boundless cloudscape it seems halfway to heaven. Her supernal perch is on upper Fifth Avenue and was originally part of cereal heiress Marjorie Merriweather Post Close Hutton Davies May's fifty-four-room penthouse triplex, just about the largest and grandest apartment New York has ever known. The first thing Bokara did when she bought it, in 1978, was paint everything the arriving white of daybreak. Overscale single-pane windows in the vast living room with its soaring ceiling serve to announce sunrise and sunset over Central Park. "You gaze out at the reservoir and it's like the lake of Peking," she says. "And also there's this whole feeling of space—when Tibetan lamas come to stay here they always say it's just like being on a mountaintop in the Himalayas."

A magnificent nineteenth-century Burmese giltwood Buddha sits religiously on a pedestal in the living room. "It was sitting on the floor, and my friend Mark Hampton was here one day and said, 'Put that Buddha on a plinth,' " Bokara recalls. "Before that, it sat for years in the middle of my living room in Georgetown. The postman used to love to deliver my mail because there was this gold Buddha with palm trees over it, and it wasn't like anything else in Georgetown. He would come in the front door and always stop to address the Buddha: 'Hi, big fella—still waiting for your mail?' " Now in Manhattan the Buddha sits draped in a white *khatag*. "It's a kind of scarf that Ti-

Featured in a living room corner are, from left, a work by Alan Shields, a Buddha painting by Legendre and an Apfelschnitt oil. The carved Guanyin figure beside the palm is 19th century. Elsewhere are Thai ebony elephants and carvings of students from Burma. On the floor is a Bokhara carpet—"naturally," says Legendre. "The pillows are also from Bokhara."

Her supernal perch was originally part of Marjorie Merriweather Post's triplex, about the grandest apartment New York has known.

betans traditionally present to a lama as a sign of homage," she explains, adding, "The five-year-old son of a member of the Tibetan government-in-exile, when he saw that my Buddha didn't have a *khatag*, offered it. It's silk—the cheapest *khatags* are just cheesecloth." Above the Buddha is a painting by Carl Apfelschnitt—a black-and-gold circle with a gold line in the middle on a deep-purple background—that Bokara describes as "the ultimate Zen statement." Guanyin, the Chinese goddess of compassion, is poised between the two front windows beneath another Apfelschnitt. Nearby, on top of a red-lacquered wedding chest from Goa, small silver bowls from Tibet and India hold offerings of water.

The red carpet that extends from the Burmese Buddha clear across the room to a glass low table held up by two kneeling ebony elephants is, reassuringly, a Bokhara. A couple of giltwood student figures from Burma rest on the table—"Because I'm a perennial student of all these Eastern traditions, the first thing I bought was a pair of little students," Bokara points out. A pouf is covered with a rug from Tangier, which in turn is covered with a piece of silk-and-velvet fabric from Afghanistan. Another table consists of a few panels of ancient Burmese scripture—black-lacquered letters on gold-painted wood—laid under glass; after buying it, Bokara searched for and found the rest of the scripture.

The bookcases in the living room are made up of a welter of white-painted wood boxes and filled not only with books but with little paintings and objets d'art—a bowl of rice blessed by a lama, a pair of sculpted ducks, a Nigerian statuette, a Cambodian bronze, an Eskimo figure with wings. . . . A painting of Bokara's, an abstract man in gold leaf on a black canvas, hangs on high by a window looking out on the reservoir, while a work of hers done in a similar vein adorns one of the room's two decorative pillars. On another side of the pillar is a drawing by Brion Gysin, the late Tangier-based poet and painter, with whom Bokara once traversed the deserts and mountains of Morocco. The drawing shows three figures and reads: "In Morocco a bare room in a mud hut can be beautifully furnished with Moroccans." Other sides of the pillars disclose Tim Lovejoy's painting of a monastery in Ladakh in the Himalayas, near which Bokara once ranged, and a tanka, a Tibetan sacred painting, of brilliantly colored satin that Bokara insists took the monks in Dharmsala three years to make.

The antique silk French sofas and chairs and the Steinway grand in the room were inherited from a favorite aunt, as were the Impressionist paintings: the Gauguin still life that arcs in the form of a fan, the Pissarro drawing of a peasant woman. . . . Sitting near the tanka is a piece of man-made stone studded with fiber optics by the contemporary American sculptor Clyde Lynds. "The effect of those optics against the tanka against the gold Buddha across the room against the Gauguin against the Pissarro is the potpourri of my life," says Bokara. "My apartment is an international lazy Susan, because my life is all over the world."



Family silver, books th… …a favorite aunt and other pieces crowd the dining room. The paintin… …gendre. Spanish silk shawls are spread on the tables. "The pink-an… …re a gift from Arnold Scaasi," she says.









LEFT: A fan painting by Gauguin, a Buddha head from Angkor Wat and a gilt mouse holding a jade bead adorn a table in the living room. The Chinese-wallpaper screen is from France.

ABOVE: A Balinese winged lion seems to hover in the window of Legendre's bedroom, which she decorated with blue-and-white ikat-patterned fabrics. The stupa at right is Thai.

In Bokara's book-bound bedroom, which doubles as her library, French-blue-and-white ikat-patterned cottons predominate. On the walls are a drawing by Helleu, a Beaton photograph of that favorite aunt and an abstract painting by Christian Brechneff of a storm transfiguring a beach. The room seems to float. As Bokara says, "I sit in my bed and look at the sea gulls on that funny embankment in the middle of the reservoir and make believe I'm by the sea."

Looking from the living room down the many-pillared hall into the dining room is a visual experience that Bokara likens to looking down a corridor of pillars in the Temple of Karnak. The hall here is like a gallery, hung with such works as a Frankenthaler painting on paper, Edwina Sandys' *Floribunda* and a menu that Andy Warhol concocted for a dinner Bokara gave with the late filmmaker Emile de Antonio in the early sixties. The dining room, anchored by two round tables, shimmers with Baccarat and silver. At night hundreds of little candles flicker in the many boxes that make up the bookcases along one wall. "During dinner," she says, "you can always jump up and read a book."

Bokara converted a guest bedroom into her studio. The floor is awash with unstretched canvases; still others are mounted on the wall. "I'm doing a series of gold shamanic wolves," she offers. "The underlying theme is that they represent everything we're losing. You see, when they howl, that's freedom of speech. And they run free on the plains while *we're* stuck in traffic jams. They live in packs while *we* split up. And *they're* not afraid to show affection—when they make love, all the other members of the pack stand around and watch and wag their tails."

An inflammatory sunset fills the apartment, further burnishing the Buddhas; then, quickly, the stained light fades. What in day is high, whistling space is tamed at night; thanks to soft lights, Bokara's lair becomes warm and intimate. She reflects, "My name led me to Russia, one of my Buddhas to Burma, the tanka to Dharmsala, and now my work is about to lead me to India, that hotbed of gold leaf." Her bedroom is buried under multicolor silks as Bokara decides what to take to Tamil Nadu. □



Bokara Legend… …ntral Park Reservoir to the lake of Peking. "Everywhere I … …king at water and sunsets," she says.

"My apartment is an international lazy Susan," says Bokara.



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An Arts and Crafts Ethic
continued from page 163

lamp made from an antique lightning rod with bark-and-copper shades are the only pieces of furniture. The room's atmosphere comes instead from the white wood grid along the staircase and a stucco wall, glimmering with gold and ocher and easing into a frieze of leaves at the top. Executed from a Gillette-Shadley design by Florentine craftsman Carlo Mori, the stucco wall mirrors the large window opposite, where wisteria twists and twines around an iron balustrade. In the kitchen, which separates the living and dining rooms, light comes through a gridded skylight and from copper-and-glass ceiling lamps onto copper pots and plates, a Welsh quarry tile floor and the black-and-gold cabinets.

The grids build up to a crisscross crescendo in the dining room, with light coming up through the glass-block squares in the floor and in through the windowpanes as well as through the grid in the skylight and the sides of the octagonal glass-and-copper lamp. Upstairs in the master bedroom, a Stickley-style sofa faces the bed with its leaf-patterned bedcovering and wrought-iron frame of leaves and flowers.

"Crafts are disappearing in a world where people are less and less valuable," says Modine. "When you look at something like this, you can see the moments of decision the craftsman made in the same way you can see the stroke in an artist's painting. It's very personal—it's not part of some mass mentality." In fact, Modine shares the underlying idea of the original Arts and Crafts Movement. He believes, as William Morris did, that the house you live in can change the way you are—at least temporarily. "When you walk into one of the Arts and Crafts houses, you feel a sense of order, a purity, a lack of fashion, and by fashion I mean something that's constantly changing," Modine says. "If there's no chaos, you can think better." The more the world changes, the more the philosophy of the Arts and Crafts Movement will stay the same. □

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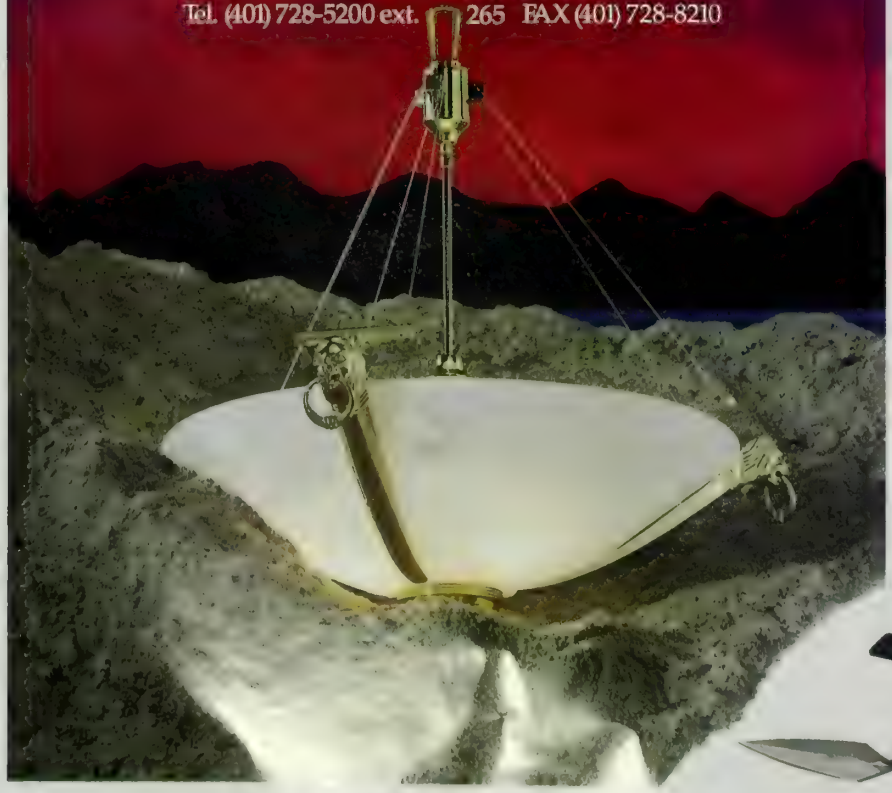


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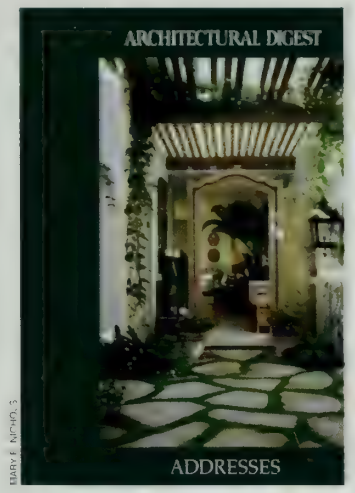
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The Residence of the Arista Records President Combines Refinement and Comfort

continued from page 185

as he does for their creative growth.

In 1974 Davis formed Arista Records (the name means "the best" in Greek), to which he typically devotes twelve-to-fourteen-hour workdays in an office not far from his apartment. At Arista, he nurtures and supervises the careers of Aretha Franklin, Whitney Houston, Barry Manilow, Lisa Stansfield, Carly Simon, Dionne Warwick and Annie Lennox and the Eurythmics, among others. They're likely to be found at one of the three or four parties he gives annually for a hundred or so friends, clients and colleagues—along with an array of New York society figures that includes the likes of the Tisch and Trump families, writer Dominick Dunne, fashion designer Donna Karan and Broadway and film producer Martin Richards.

Davis's parties before the Grammy ceremonies are legendary, but there have been other celebrations as well: his son's pre-wedding reception; a soiree he gave three years ago on Arista's fifteenth anniversary; and a party honoring Whitney Houston at the time of her Madison Square Garden gala in 1991.

Otherwise, Davis explains, "The apartment is mainly where I come to work and sleep, to listen to music and to invite my kids over for the Sunday afternoon football games on television. They bring some friends along, and we order in Chinese food. I wanted a home that would be adaptable and flexible, that would invite lounging and relaxation."

Articulate in his criticism of social inertia, Davis has devoted a great deal of time to humanitarian causes, working on behalf of leukemia and Parkinson's disease foundations and the March of Hope. In 1970 he received the Anti-Defamation League's highest award, and he is in the vanguard of those raising money to fight AIDS. "That's What Friends Are For," the historic Radio City Music Hall concert he produced in 1990, raised two million dollars for AIDS research, in addition to three million dollars earned by the record and other benefits associated with the event.

Although Davis spends about 20 percent of his time working in Los Angeles ("the other national center of pop, rock and jazz in the country"), he has never bought a house there. "I grew up in New York City, and my roots will always be here," he says. "Manhattan has an urbanity and a sophistication that are very different from those qualities elsewhere. The artistry of Streisand or Manilow, for example, could only have come from New York—the place one associates with the theater music of Cole Porter, Cy Coleman, Betty Comden and Adolph Green and Stephen Sondheim. But rock music is universal and can come from anywhere—Prince is from Minneapolis, after all."

Davis may be one of New York's most devoted partisans, but he is remarkably realistic. "I love the vitality and energy, the culture and diversity," he says. "I don't like the poverty and the deterioration, but these afflict every urban center in the world. Society's ills can certainly be found in New York, and it's up to us to make progress addressing them head-on. But New York also has the best that society has to offer—the greatest cultural awareness in the world and a historic, ongoing connection to artistic influences from the great European cities." He smiles and points to the grand panorama of Manhattan from his apartment. "Let's just say I'm not threatened by tall buildings." □

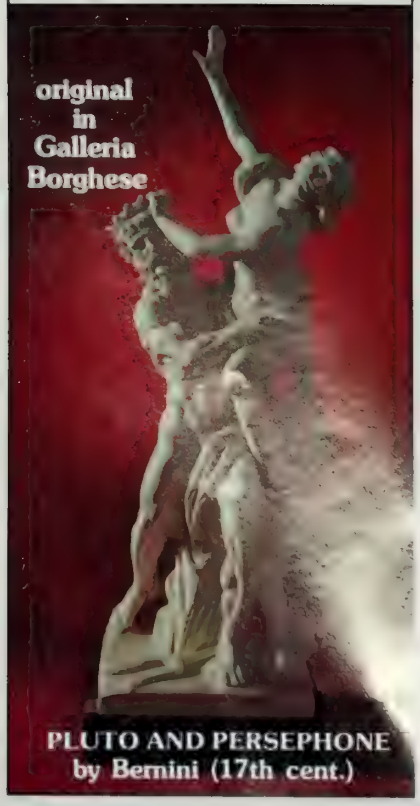
"My roots will always be here. Manhattan has an urbanity and a sophistication that are very different from those qualities elsewhere."



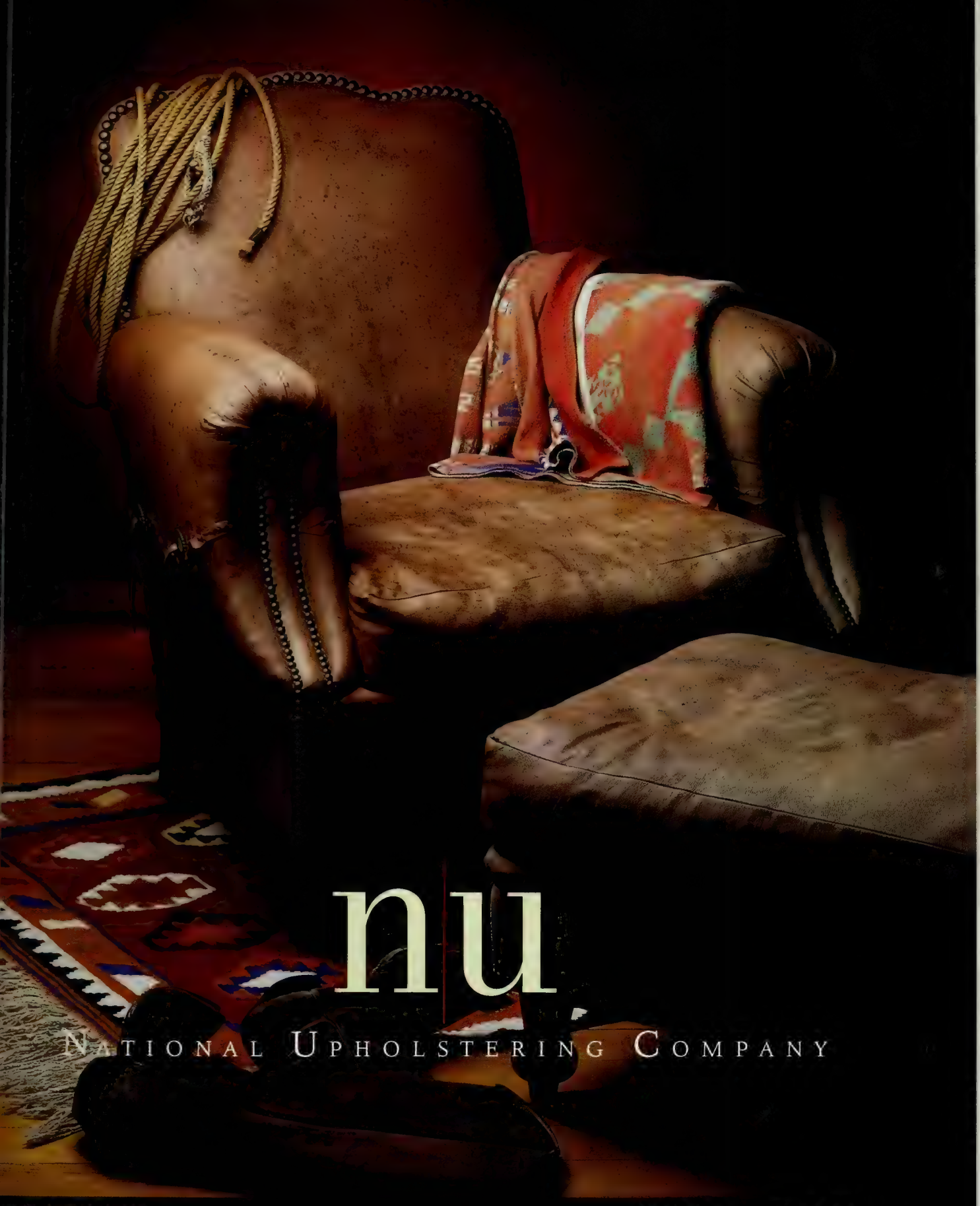
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An Extraordinary Collection of Military Regalia Fills a Manhattan Town House
continued from page 197

wall is an extremely rare object: a Russian banner from World War I, bearing the double eagle, which, he points out, the new Russian Federation is considering readopting. "How things have changed," he murmurs. And yet, "The house where the czar was murdered at Ekaterinburg was bulldozed ten years ago, and guess who gave that order? Boris Yeltsin. He was commissar of Sverdlovsk." The eponymous Sverdlov, who carried out Lenin's order to kill the royal family, took dreadful pains to ensure there would be no remains to become relics. But, he says, there exists a trunk containing the finger bone of one grand duchess, together with corsets, stays and some jewelry. "The trunk has disappeared. I've been hearing about it for years. But if somebody found it . . . now that would be a story. It's supposed to be in a bank here in New York."

On the secretary with the drinking cups and the menu is a small enamel lapel button, a "patriotic piece representing the triple entente between Austria, Germany and Hungary." It says simply "1914." It's eerie to be staring at this little pin in 1992, in a quiet town house on the Upper East Side, as the streets of Sarajevo again run red. He notes with bitter irony that the Princep Museum, dedicated to the fellow who fired the shot heard round the world, was recently destroyed by Serbian mortars.

"The date," he says, fingering the pin, "is very important to me because [illegible] was the end of this world, the end [illegible]rld that I feel fortunate to have [illegible]ng enough to get a taste of [illegible] those w[illegible] survived. It's hard [illegible]me to pu[illegible] words the quality of these people. They were extraordinary. The most gentle, unassuming people, because they had everything and did everything. People who really know who they are put on no pretenses."

He is writing an illustrated book about his collection. He's going to call it *Gentlemen at Arms*. The subtitle befits its subject: *An Evocation of the English Officer and His Continental Cousin: Their Uniforms, Accoutrements, Traditions, Esprit de Corps and Eccentricities; A Tribute from the Napoleonic Wars to the Great War, by Anecdote and Image.*

One of those anecdotes, from *Last Recollections* by Captain Gronow, says it all:

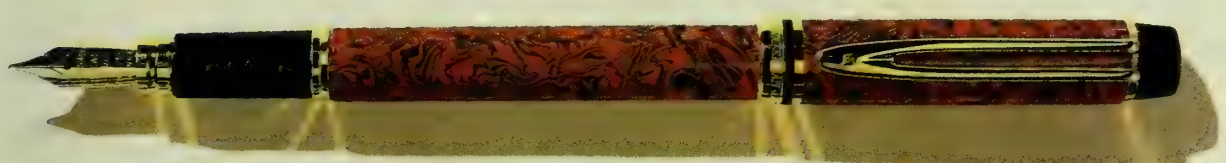
After the battle of Waterloo, all the wounded horses of the Household Brigade of Cavalry were sold by auction. Sir Astley [Cooper] attended the sale and bought twelve, which he considered so severely hurt as to require the greatest care and attention in order to effect a cure. Having had them conveyed, under the care of six grooms, to his park in the country, the great surgeon followed, and, with the assistance of his servants, commenced extracting bullets and grapeshot from the bodies and limbs of the suffering animals. In a very short time after the operations had been performed, Sir Astley let them loose in the park, and one morning, to his great delight, he saw the noble animals form a line, charge riderless and then retreat, and afterwards gallop about, appearing greatly contented with the lot that had befallen them. These maneuvers were repeated generally every morning, to his grand satisfaction and amusement.

"I read that to a girl," he says, "and she started crying." □

"I went all through Europe meeting this cast of characters who had played a part in the Russian Revolution. I met all sorts of people. They were like a race apart."



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Intricate Decorative Surfaces Enlivened with Classically Inspired Designs
continued from page 201

er, who wrote in his *Cabinetmaker and Upholsterer's Drawing-Book*, published between 1791 and 1794, that penwork is "an imitation of etching but made more pleasing by working in Indian ink." Sheraton also believed that japanned furniture—as opposed to pieces imported from the Orient coated in real lacquer—was "proper for inferior drawing rooms."

By 1800 more than sixty furniture shops were doing japanning in London; many of these either had craftsmen doing penwork in the shop or prepared furniture for amateurs to use in penwork. Designs for penwork were created by professional pattern makers who drew with pencil on heavy paper; impoverished writing masters were frequently employed in the japanning workrooms to copy the patterns onto the furniture with quill pen and ink.

Sheraton had suggested in 1793 that flowers and foliage in running formal arrangements should be used for the borders of a penwork design, with mythical beasts—griffins, phoenixes and unicorns, presumably—inserted at the corners. The introduction of the fantastic into penwork designs suggests another influence quite different from the classical models and Flaxman.

The East had begun to exert a strong influence on the Romantic imagination from the mid-eighteenth century onward, and the British had had trading posts in India since the middle of the seventeenth century. After the British expelled the French in 1757, the British East India Company virtually colonized India. A popular curiosity imported from India was furniture with borders of ivory painted with black lac, one of the genuine Oriental forms of lacquer, in this case coming from the shell of a beetle. The Indians began to make furniture specifically for British use, often covering pieces with a veneer of engraved ivory. One of the most famous suite of this furniture was made for [illegible] glish administrator who took it h[illegible] where it was bought by King George III at an estate auction. The suite went to that Oriental fantasy of all fantasies, the Brighton Pavilion, created by the prince regent. With such stylish models at hand, penworkers could choose Indian motifs coupled with traditional chinoiserie or classical themes.

Women doing fancywork at home often took penwork patterns from a magazine called *Ackermann's Repository of Arts, Literature, Fashions*, published monthly between 1809 and 1828. In the December 1816 issue it asserts that "among the many pleasing recreations of the fair sex, is that of painting and ornamenting [furniture]. The figures are relieved with black, purposely to shew the effect when finished on the work-box, cabinet or screen; and when varnished, has the appearance of ivory inlaid on ebony; a great variety of which, with the colour properly prepared, may be had at the Repository of Arts."

Because a sizable quantity of penwork was indeed made by upper-middle-class women as a leisure pursuit, it has, in the past, been taken less seriously than, say, fine cabinetwork designed by a master draftsman. But modern historians are reexamining women's arts in the light of what was actually accomplished.

It is appropriate that one of the first twentieth-century furniture historians to identify penwork was Margaret Jourdain. A vicar's daughter, sometime poet and lifelong bohemian living by her wits, Jourdain became a revered expert on eighteenth-century and Regency furniture simply because she liked it and started to write about it for various journals. Though remembered for her relationship with Compton-Burnett, Jourdain also typifies the independent woman fighting against preconceptions of what was "men's work" and "women's work." From the 1920s to the 1940s she struggled to make a living writing about the decorative arts. One hundred years earlier, she would have had [illegible] alternative but to produce them anonymously at home.

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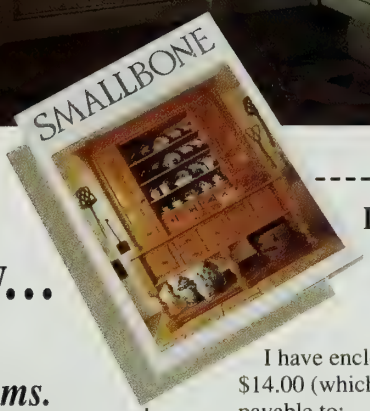
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ulated pigment familiar to Monet. Crowds of ice skaters, simplified as darkened silhouettes against a wintry white ground, could weave gently back and forth much as they had, decades before, in Renoir's cheerful depictions of the same sport as practiced in the Bois de Boulogne in the 1860s. Or, on other occasions, the weekend throngs would vanish as the bitter chill of a New York winter emptied the park, leaving the artist alone on weekdays with more melancholy prospects of snow and gray fog. In almost all these paintings of Central Park, however, the ghosts of nineteenth-century life and art keep the twentieth century at bay.

Even in the later twentieth century, Central Park has remained happily impervious to change, a time-capsule pleasure garden light-years away from Disney-style theme parks and terraced shopping centers with patios. Inevitably, there have been several courageous efforts to wrench the park out of the last century and into our own, but these have been more ideas than facts. For instance, Claes Oldenburg, back in 1967, responded most surprisingly to a New York program for public sculpture by digging a six-by-three-foot hole into Central Park earth behind the Metropolitan Museum, a much less obtrusive event for the park than he had dreamed up earlier, in 1965, when, in one of his Gulliverian fantasy drawings, he plopped a giant teddy bear on top of the park's northern reaches. And in 1981, when Christo proposed only a short-lived spectacle of eleven thousand banners to decorate some twenty-five miles of the park's pathways, he was denied the right to do so, even at his own expense. Thoroughly artificial though it was, Central Park has nevertheless become as natural and as sacrosanct as a piece of park, a rectangular [illegible] dimensions [illegible] species is preserved [illegible] es it inspired mirror, as [illegible] ing glass, the peaceable kingdom these old-fashioned pleasures

continued from page 212

sian and French objects cuts the vortex and helps to anchor the room. As do a Regency sofa in oxblood suede and two Regency malachite-and-white-marble-topped side tables in the sinuous shape of satyrs sitting on rocks. A Regency crocodile daybed, bought at the auction of the Roberto Polo collection, is gilded, lacquered, and curved like a gondola; it has crocodile-claw feet. The Russian mechanical architect's table nearby has paw feet, but then, there are paws everywhere here, including the four belonging to Ingrao's Rhodesian Ridgeback, Jomo.

In the library, the draperies of luminous gold and silver threads seem modern but date from the short-lived Bizarre period in eighteenth-century Europe, which produced fabrics that looked strikingly ahead to the free-flowing forms of the 1930s. A life-size Roman bronze leg fragment from the second century rests contentedly on a leather-and-ebonized-mahogany Hermès desk from the 1950s whose brass fittings give it a sleek nautical look. It consorts well with the two 1930s free-form French Déco steel armoires that Ingrao bought from an apartment on the avenue Foch, with the two steel bookcases that he had made to go opposite them, and with a macassar ebony armoire by Leleu.

The apricot-and-steel walls of the library with their maroon-and-turquoise decorative border were copied from a 1930s Déco design in a Rothschild house in Paris. The seven-foot aluminum Christmas tree by the window is at once a wonder and a curiosity: Created by David Spada, a [illegible]g artist known for his Spada [illegible] it coruscates with crystal and [illegible]um ornaments, one of which he christened "Spiral Bra Grace Jones." "This room to me," says Ingrao, "is what the 'closets' at Ham House were to the English royals—a very private place. I get inspired in this room," he says, then adds, "I try to, anyway."

The bedroom is a cocoon of luxury, and the luxury is very French. The bed, a hand-stitched Neoclassical border on its Louis XVI headboard, is covered by the thickest-weight pink silk satin spread imaginable. A ceremonial Louis XIV–style gilt-wood fauteuil is covered for its part with a period tapestry. Above a two-drawer Louis XIV–style commode hangs a painting by William Merritt Chase of the Shinnecock Hills of Southampton, Long Island, in a halcyon haze.

Ingrao has always been "right there" when it comes to wildly mixing things, but to hang in the middle of all this French imperial opulence a painting that is a vision of American pastoral simplicity would seem downright reckless. That it does not look criminally out of place here, that in fact it looks at home, is a tribute to the so-called mysteries of affinity—to what Ingrao describes as "the ongoing crazy osmosis I design by." He adds, "For me, it is all an experiment. Here, I was experimenting on myself. Thank God it worked. I clearly believe in taking chances—I mean, who has turquoise sofas made? Taking chances for *myself*, that is. For a client, I'll take only as many as *they* will."

"For me, it is all an experiment. Here, I was experimenting on myself. I believe in taking chances—I mean, who has turquoise sofas made?"

Taking his cue from the Chase painting reposing in his bedroom, Anthony Ingrao says, "Ultimately, that is how I view my home—my apartment must serve as a haven, a place for historical reflection as well as creative fusion." □

IR JOHN EVERETT MILLAIS, P.R.A., R.A. 1829-1896

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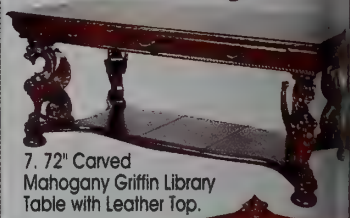




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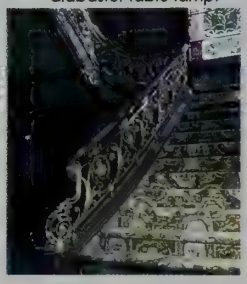
7. 72" Carved Mahogany Griffin Library Table with Leather Top.



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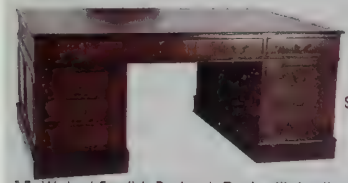
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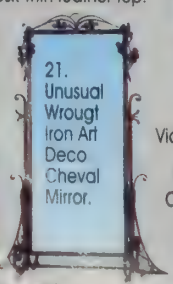


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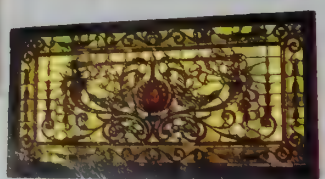
21. Unusual Wrought Iron Art Deco Cheval Mirror.



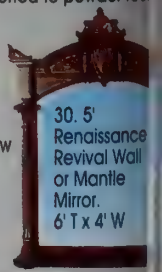
22. Pair of Victorian Dore Bronze Candelabra.



24. Dramatic Bronze doors by Winslow Brothers. 6 1/2' x 9'



27. Ornate Victorian leaded and Stained Glass Landing Window. 4' x 9'



30. 5' Renaissance Revival Wall or Mantle Mirror. 6' T x 4' W

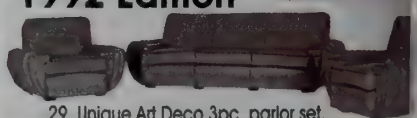


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Pampering Iron

Since their restoration of the Statue of Liberty's torch and flame, Jean Wiart, vice-president of **LMC Corporation**, and his fellow metalworkers have drawn the attention of numerous designers, among them Naomi Leff and Peter Marino. "He is extraordinary," Leff says of Wiart. "He's a real old-fashioned craftsman." Ditto, says Peter Marino, who likes the process Wiart follows. For a cast-bronze Neoclassical staircase, Wiart took Marino's drawings and made clay models. Marino then carved the models wherever he wanted to make changes and returned them to Wiart for the final casting. "Very few workmen do this kind of thing anymore," Marino says.

Most of LMC's 12 artisans in New Jersey and 40 artisans in Reims, France, working under the name Les Metalliers Champenois, were trained to forge iron and bronze at a French guild founded in the 12th century. "You have to make a masterpiece to be recognized as a master craftsman," Wiart says. LMC has been called upon to restore such historical structures as the 18th-century Stanislas gate in Nancy and the gilt balconies at Versailles. Leff asked LMC to produce an antique-looking wrought-iron Rococo-style balcony. Another client wanted a staircase (left and inset)—an LMC specialty—similar to the one in Paris's Ritz hotel. "The iron was not only forged but textured like the 18th-century version, down to the rivets," Wiart notes. LMC Corp., 118 Second Ave., Paterson, NJ 07514; 201-279-3573.



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Fit for a King

It was William Morris's Textile Conservation Studio that rescued the textiles burned during the fire that gutted the **King's Apartments** at Hampton Court Palace, now open to the public after six years of restoration. Two throne canopies, thought to be unsalvageable, were restored; two tapestries, *The Triumph of Bacchus* and *The Labours of Hercules*, commissioned by Henry VIII, were conserved along with six other major tapestries, making the King's Apartments the foremost tapestry gallery in Britain.

The restoration of the King's Apartments was possible partly because the original furnishings bills were extant and partly because the English Royal Collection still held most of the furniture from the king's quarters. Some Grinling Gibbons carvings went up in flames, but, thanks to records of them, a group of carvers, including American David Esterly (*AD-at-Large*, June 1991), was able to faithfully match the originals. With the historic furnishings returned to their rightful place, the apartments, including the king's Guard Chamber (above), are close to how they looked 300 years ago, down to the silver lace trimming on the yellow silk damask that decorates the king's bedchamber and the paintings by Van Dyck, Titian, [illegible] in the exact same places. Hampton Court [illegible] Surrey KT8 9AU; 81-977-7222.

Aerial View

Bird's-eye-view artist **Jonathan Warrender**, who is represented by Deborah Gage in London, goes beyond painting merely the façades of such estates as Stowell Park (below) and Chequers; instead, he takes long walks on the property, making sketches of the lay of the land and understanding the owner's perceptions of the area. As such, his works are a more modern interpretation of the 18th-century Flemish and Dutch tradition of painting panoramic views of towns or estates. Warrender has wandered over to France to paint Château Latour and to the U.S. to depict a private manor in Kentucky. Deborah Gage, 38 Old Bond St., London W1X 3AE; 71-493-3249.



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Notes from Paris

Not until **Galerie Gasnier-Kamien** recently opened its doors in the Marais district did Paris have a shop devoted exclusively to contemporary architectural drawings. One of the gallery's featured artists is the Hungarian Andras Kaldor, who sketches the façades of the major opera houses of Europe with architectural precision and paints them in watercolors (below). His current project is a series of renderings of royal castles in England. The gallery's latest exhibit was drawings of "the dream house," as envisioned by such contemporary European architects as Antonio Gagianelli, Thierry Flon and Eric Raffy. Galerie Gasnier-Kamien, 43 rue des Blancs-Manteaux, 75004 Paris; 48-04-50-05.

Twentieth-century silver (right) is the main area of interest of antiques dealer **David Allan**, who closed his New York gallery and moved back to his birthplace of Paris, where he is a private dealer of silver dating from 1910 to 1970. "They are so undervalued," he says of pieces crafted during that period. "Puiforcat and Jensen have greatly appreciated, but other, lesser-known silversmiths are still very affordable." Allan's tea and coffee services and vases bear the signatures of Ravinet d'Enfert, Tétard, Gorham, International Silver Company, Anton Steiter, Hans Hansen, Tostrup and many others. David Allan, 45-44-17-34.



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BENEDICTE PETIT



COURTESY LORRAINE NORRE

Lorraine Norré had tunnel vision for Art Déco until she realized one day that "the French decorative arts are so rich one forgets there are other interesting movements." Now she has broadened her field of collecting to include late-19th-century European furniture and decorative arts, much of which she ends up selling to museums. Among her international assortment of antiques are six Russian Art Nouveau chairs from the Talachkino school (above right), a Swedish banquette signed "Borgensen" and exhibited at the Paris Universal Exposition of 1900 and a spectacular silver tureen designed by the Belgian architect Henry van de Velde. Lorraine Norré, 6 rue de Beaune, 75007 Paris; 42-61-68-47.

Notes from Spain

The Olympics may be over, but two art world denizens are fortifying their presence in Spain.

The newly renovated **Museo Thyssen-Bornemisza**, housed in the 18th-century Villahermosa Palace in Madrid, boasts a collection of 800 paintings—primitive Flemish and Italian, Baroque, Impressionist, Dada, Surrealist, German Expressionist—as well as sculptures, tapestries, enamel work and objects [illegible] and precious stones [illegible] the Baron and Baroness [illegible] Bornemisza. One [illegible] palace is devoted to the [illegible] of El Greco, while an adj[illegible] lon has the works of Ca[illegible] and Bernini. Museo Th[illegible] Bornemisza, Paseo del Pra[illegible] 28014 Madrid; 420-3944.



MARLBOROUGH GALLERY

After three decades of doing business in Spain from across the Atlantic, New York's **Marlborough Gallery** hired architect Richard Gluckman to design the interiors of its new Madrid space. Marlborough's stable of Spanish artists includes Juan Genovés, Antonio López Garcia and Lucio Muñoz. The opening exhibition is a survey of works (left) by the late Francis Bacon completed in the 10 years prior to his death in Madrid. Gluckman also updated the New York gallery, which now spans 19,000 square feet. It reopened in late September with a show of sculpture by Rodin, Brancusi, Picasso and Moore. Marlborough Gallery, Orfila 5, 28010 Madrid, 319-1414; 40 W. 57th St., New York 10019, 212-541-4900.

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Brunschwig & Fils acknowledges the current vibrancy of the Iberian Peninsula with its Spanish Collection (above left). Taken from designs on tiles and wall paintings, the fabrics in the collection use reds, ochers, vivid blues and golden yellows. *La Granadina* is an elaborately printed fabric with a stylized design of pomegranates (the emblem of Granada) surrounded by a swirling arabesque and framed by broad borders with a denser formal design of urns, swags and scrolls. The central panel comes from a wall painting found in a monastery in Granada, while the side panels come from a carved marble bas-relief in Seville. The color combinations are the deep, strong colors of the moment: green on yellow, rust on tan, gold on red, blue on gold and gold on royal blue. *Los Monteros*, taken from 17th-century tiles in a palace in Seville, has dense wreaths of olives surrounding whimsical scenes of wild game and hunters. *Los Olivos*, the companion fabric, shows just the olives and their leaves. A cotton fabric with the design woven into it is *Fer Doré*, which uses the quatrefoil pattern of iron grillwork in a church in Seville printed [illegible] blue, green, black or red. Two Brunschwig fabrics [illegible] collection show a currently popular direction toward [illegible] domestic picture prints. One is *Sailors' Yarns*, which [illegible] vessels in full sail surrounded by borders of stylized fish, sea [illegible] ves. The idea for this came from yarn pictures embroidered by ships' officers during the longueurs of a voyage. The other is a glazed chintz called *Old Chelsea* (above right), which shows pieces of the 18th-century English porcelain—shepherds and shepherdesses, fruit bowls, [illegible]s and lovebirds on a branch—against a background of royal blue, hunting green or plum.



COURTESY JANE CHURCHILL

Jane Churchill (part of Colefax and Fowler and, like Colefax represented in the U.S. by [illegible] & **Tout**) has also come up with a charming collection of printed fabrics aptly called the Porcelain Garden Collection. *Porcelain Garden*, the signature print, has blue-and-white pitchers containing an assortment of anemones, tulips, roses and pansies. *Still Life* is a more surreal design with blue-and-white china but with plates, fruit bowls and compotes printed helter-skelter, all floating against a white background. *Delft* (below left), a faithful re-creation of a series of blue-and-white Dutch tiles, each with a different scene of country or village life, is printed with a realistic line of mortar between the tiles so that they seem to be surrounding a fireplace.

Larry Hokanson, who started his own rug company a few years ago (*AD-at-Large*, Nov. 1990) with a design for the White House, has now opened his own factory and created new designs, some using a fine yarn the thickness of a human hair that he has developed. The Belvedere, the name of the fine yarn, is used in the simply named T-102, a rug with a stylized garden design of morning glories and hollyhocks on a green background against an orange grid with a stripe through the middle. Another rug, with a wool-and-silk cut pile, was designed for architect Robert A. M. Stern. Called T-101 (below right), it has a bold pattern of scrolls, arabesques and urns in gold against a blue background in the manner of an Aubusson. Finally, T-88 is taken from a coffered ceiling and has medallions surrounded by a series of squares, each with its own internal pattern of leaves and rosettes.



AKER PHOTOGRAPHY

Designed for Reading

William Secord, former director of the Dog Museum and now owner of his own Manhattan gallery (*AD-at-Large*, Feb. 1990), has written the definitive book on his subject. ***Dog Painting 1840–1940: A Social History of the Dog in Art*** (Antique Collectors' Club, $79.50), with a foreword by Brooke Astor, reveals when breeds first began to be categorized and shown and discusses the great painters of the dog, such as Queen Victoria's favorite, Sir Edwin Landseer . . . The **Private Art Dealers Association** has published its first directory of its 55 members who work by appointment only. For a free copy, contact PADA, 605 Third Ave., Suite 1501, New York 10158.

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Italian Sources

Anthony Browne has discovered the source for the vibrant woodblock-printed pillows (below right) seen at Portantina in New York. They are the handiwork of Mirella Spinella of Venice, who designs and prints the silk velvet fabrics for the pillows herself and maintains a Venetian antiques shop, **M Antiques and Art Objects**. Spinella's process involves making impressions on velvet with heavy Indian wood blocks; parts of the design are then printed over, resulting in an array of textures. M Antiques and Art Objects, Fresserie, San Marco, 1691 Venice, 523-5666; Portantina, 895 Madison Ave., New York 10021, 212-472-0636.

Also in Venice, on Murano, is the family-run **Vetreria de Majo**, which is said to employ the best glassblowers on the island. Specializing in objets d'art and lighting, de Majo showcases nearly 1,000 glass items (right), from Venetian chandeliers to modern lighting and from Renaissance-style goblets to decorative vessels. Vetreria de Majo, Fondamenta Navagero 29, 30141 Murano, Venice; 739-988. Also available through Illuminating Experience, 233 Cleveland Ave., Highland Park, NJ 08904; 908-745-5858.

Italy has a great tradition of wooden doors, and one source in Milan is **Le Antiquarie**. The stock of Italian carved, inlaid and painted doors spans the years from the early Middle Ages to 1940. One door, from the late 17th century, has two central panels with trompe-l'oeil images painted in distemper. Le Antiquarie, Via Fiori Chiari 14, 20121 Milan; 8646-1730.



COURTESY VETRERIA DE MAJO



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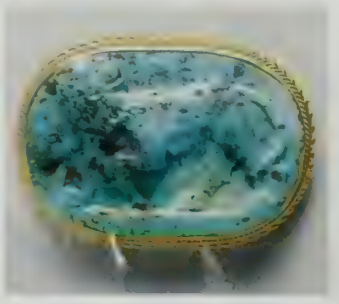
Yes, Virginia

A three-block area of Federal row houses in Alexandria, Virginia, known as Upper King Street, contains furniture stores and antiques shops that have a wide range of styles.

One of the most innovative is **Random Harvest** (above). Run by transplanted New Yorker Beth Aberg, it has upholstered furniture made between 1890 and 1930. She says good pieces from that period are mostly made of kiln-dried maple frames with hand-tied springs in the back as well as the seat, and horsehair or cotton batting and down cushions. Aberg's inspiration was to recondition these pieces and cover them in white muslin. The shop carries accessories, from dried-flower arrangements to antique linen (Marseilles bedcoverings and [illegible] European cutwork, for instance) and [illegible]ches and houses sculpted in [illegible]nce wire. Random Harvest, 1117 K[illegible] Alexandria, VA 22314; 703-548-8820.

Farther along the street is **Art Fx** [illegible] by Robert Foti and Ed Ryder. The name [illegible] sides being a pun on "artifacts," refers to the film industry term for special effects. "We're special effects for the home," says Foti. Among them are dried topiary and garden furniture; custom-made drapery hardware; and the work of various artists who have created furniture, such as Babette Holland's copper four-posters. Art Fx, 1219 King St., Alexandria, VA 22314; 703-519-9412.

The Banana Tree, owned by retired foreign-service officer Bob Bergen and his wife, Monique, shows their lifetime experience in Southeast Asia with imports from Thailand and Indonesia. Among the pieces are reproductions of bronze artifacts from 17th- and 18th-century Thailand, such as drums suitable for use as low tables. The Banana Tree also has chests from Lombok and blue-and-white potsherds of Chinese porcelain from the Thai trading city of Ayutthaya, which was destroyed by the Burmese in 1767. The Banana Tree, 1129 King St., Alexandria, VA 22314; 703-836-4317.



Designer's Line

It started with a brooch that **David Hicks** designed for his wife, as his father-in-law, Louis Mountbatten, had done for his wife. The brooch caught the eye of a Chaumet director, and now **Chaumet** is set to launch Hicks's special collection of unconventional jewelry in London on Dec. 2. The 30 one-of-a-kind gold pieces are fluid and abstract, absent any of the geometric forms of the designer's work. "When I'm doing a garden, I like straight lines and geometry—very formal—near the house. But on the edges I like the garden to be romantic and overblown," Hick explains. "My jewelry is like the romantic, natural part of my gardens.

"My starting point is the stones themselves," he adds. "I put them together as I do in interior design—by color. I put all the greens together, the blues, the reds. The focus is on a few central stones." The first pieces he designed incorporate "odd stones" his wife had saved and two antique pieces, a Persian turquoise and a gold ram's head. Hicks encased the 16th-century turquoise with a band of gold to make a brooch (left), and he set the ram's head atop an amethyst to create a pendant. Chaumet, 178 New Bond St., London W1Y 9PD; 71-493-5403. □

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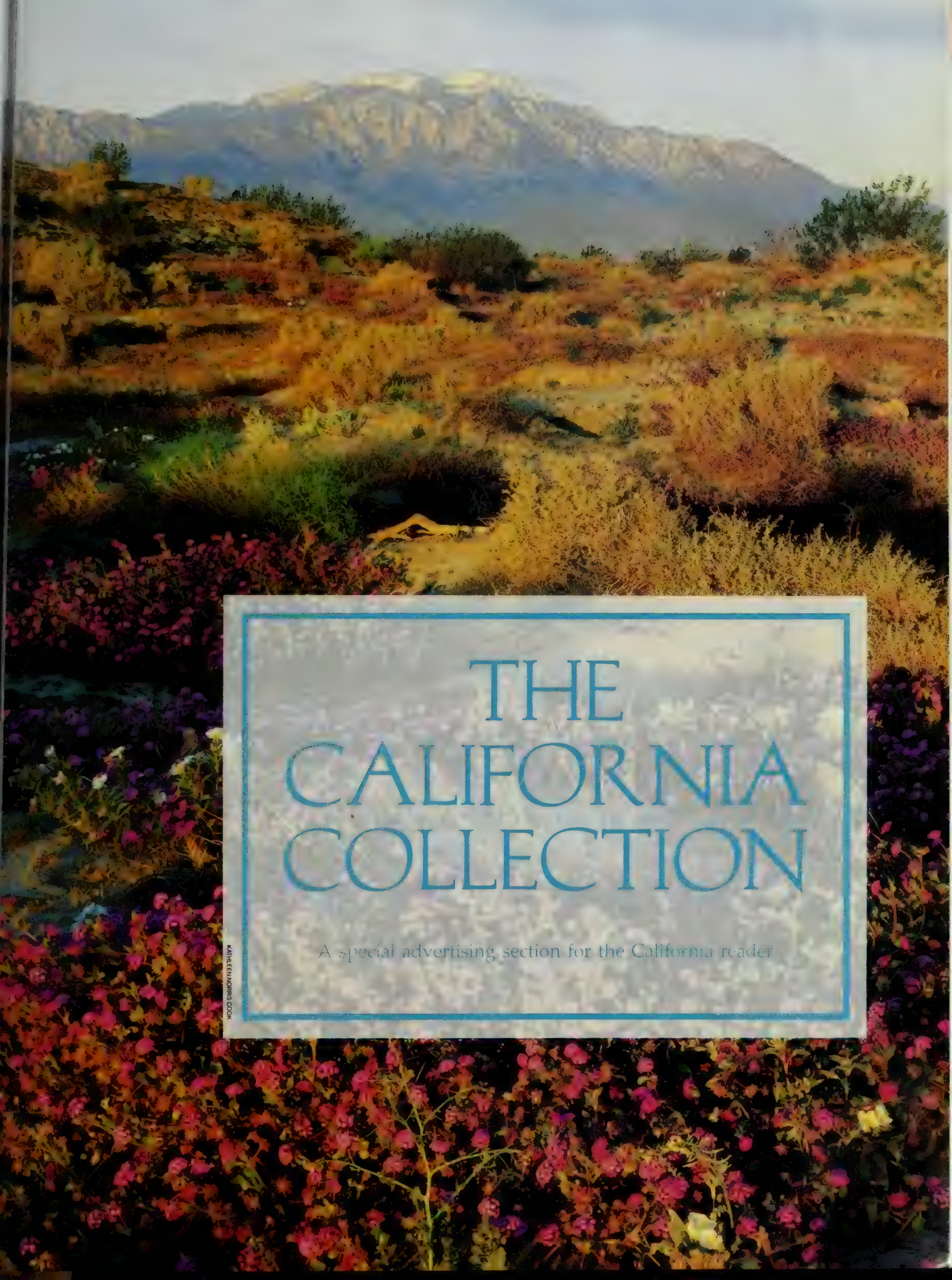
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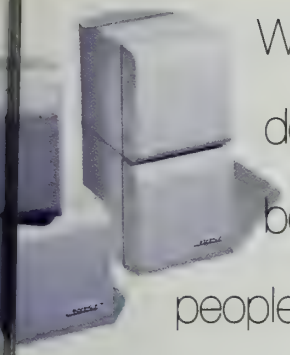


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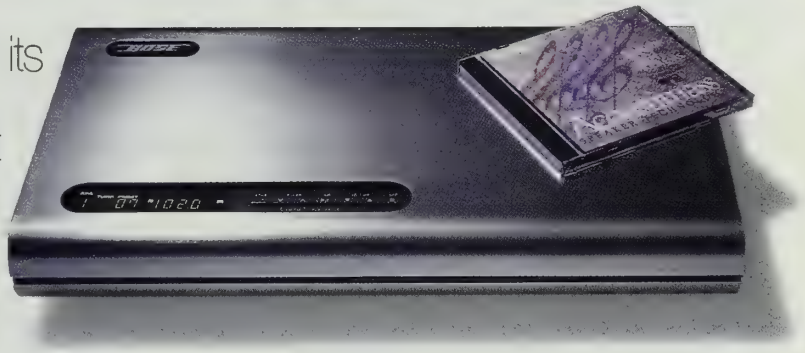
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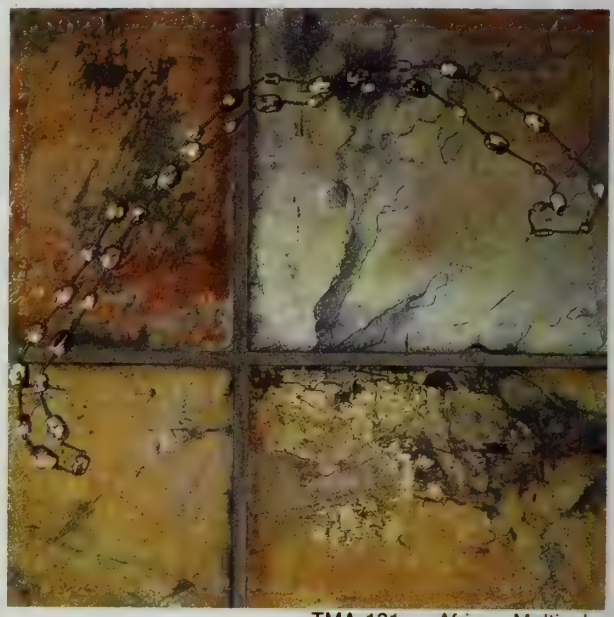
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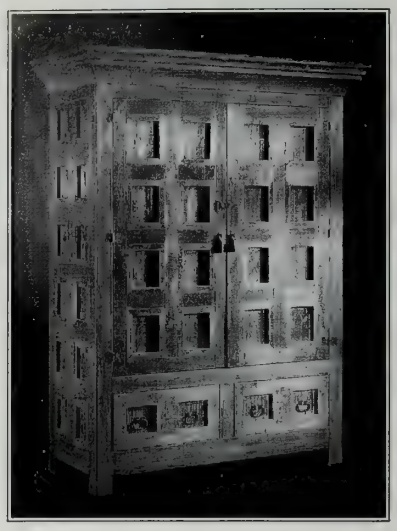
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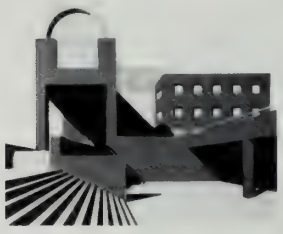
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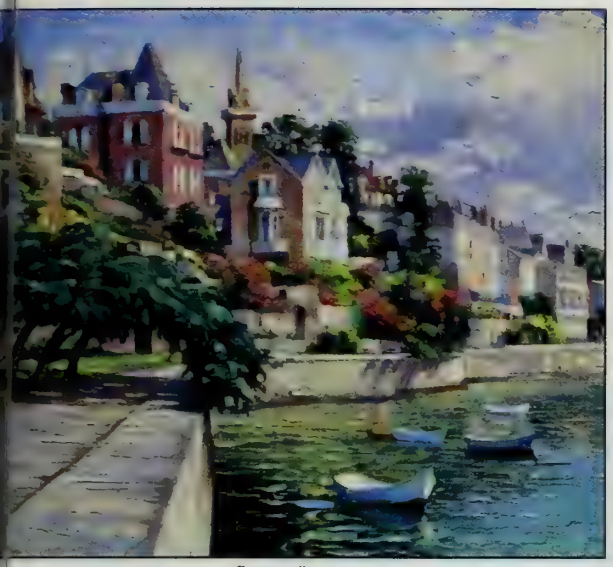
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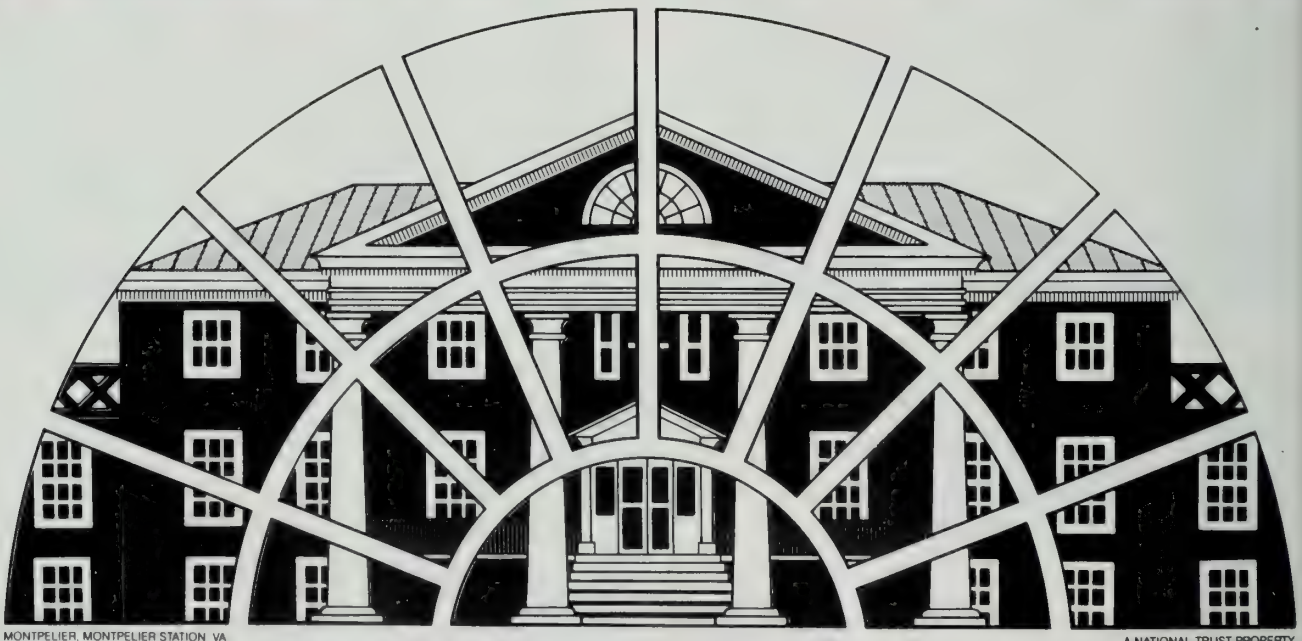


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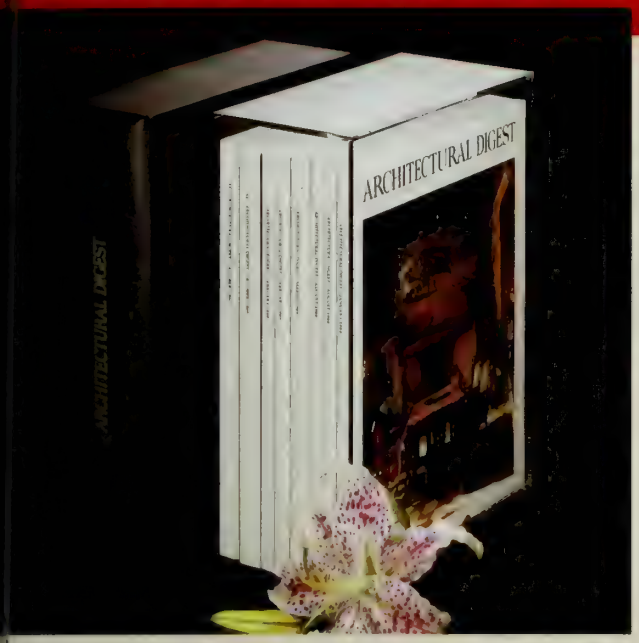
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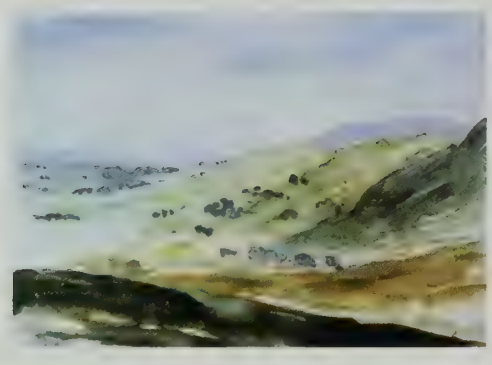
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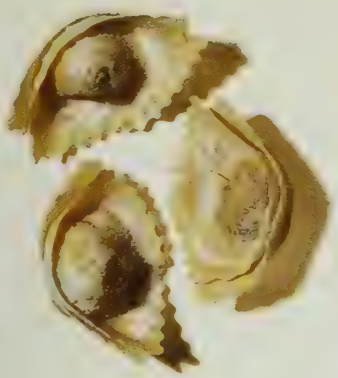
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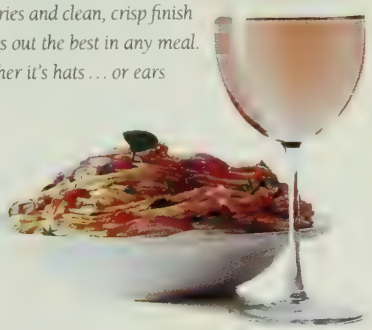


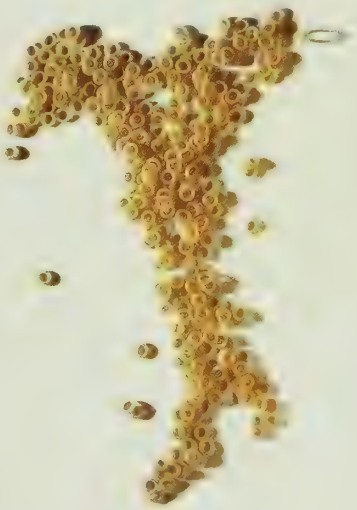
Orecchioni "Large Ears"
Can be stuffed with wild boar, lobster, or – the most popular – leftovers.



Linguine "Small Tongues"
For delicate sauce. Or spicy or creamy or tomato or seafood sauce. Did we miss any?

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For broths. Main course soups need pastas heavier than Trout's Eyes such as, you guessed it, "Wolf's Eyes" (Occhi di Lupo)



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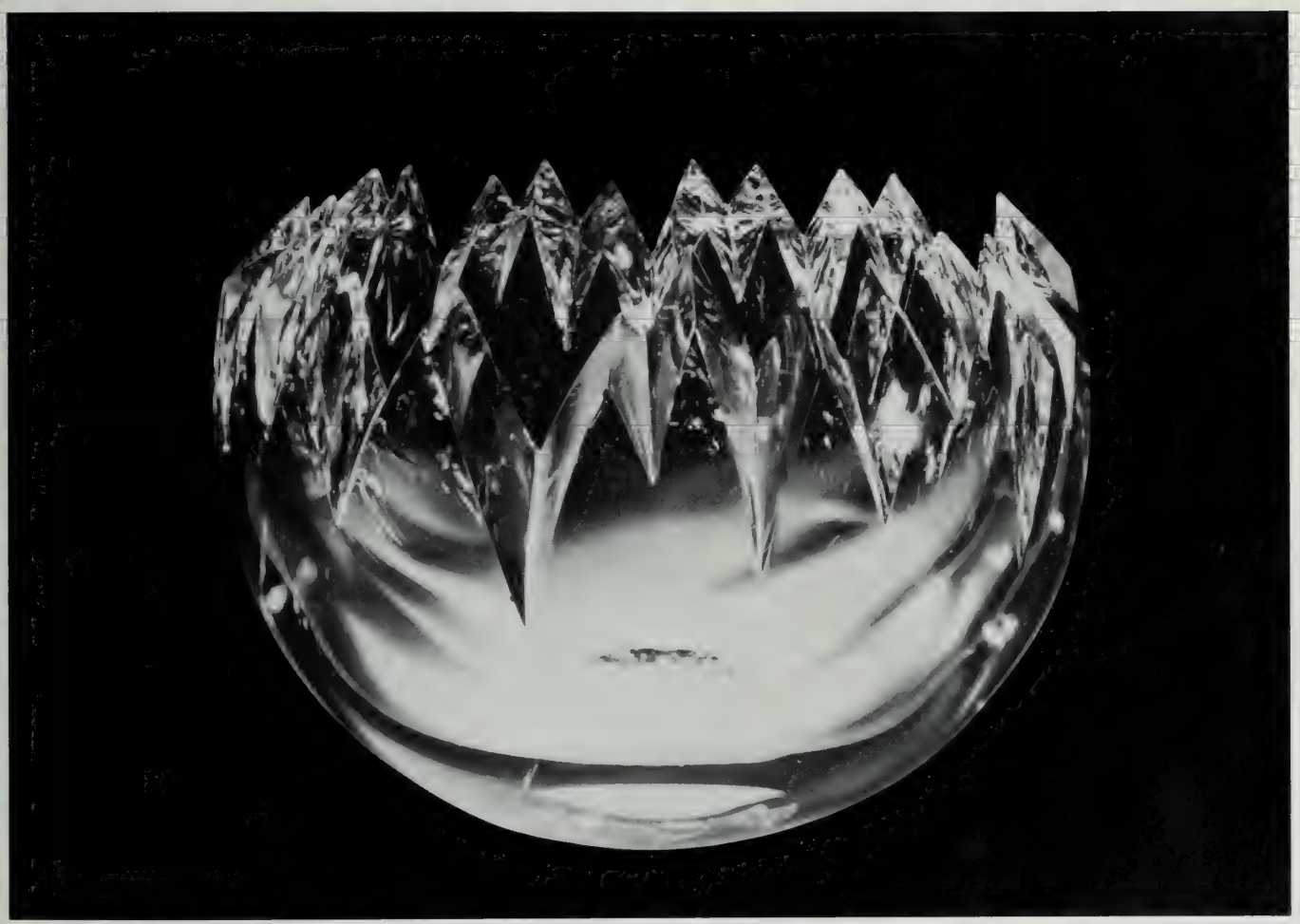
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COVER: A bust of Aristotle rests atop a Louis XVI–style secretaire in the library of interior designer Robert Dirstein's 1920s town house in Toronto. Photography by Peter Vitale. See page 110.

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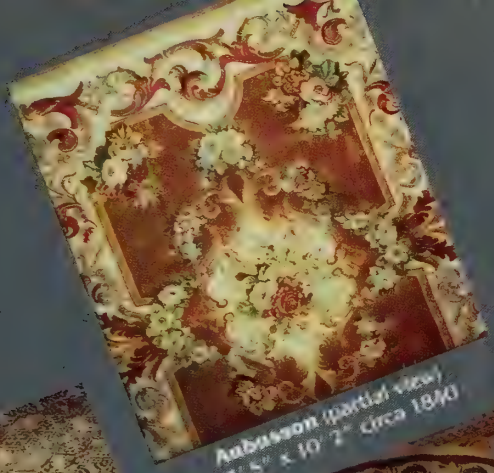
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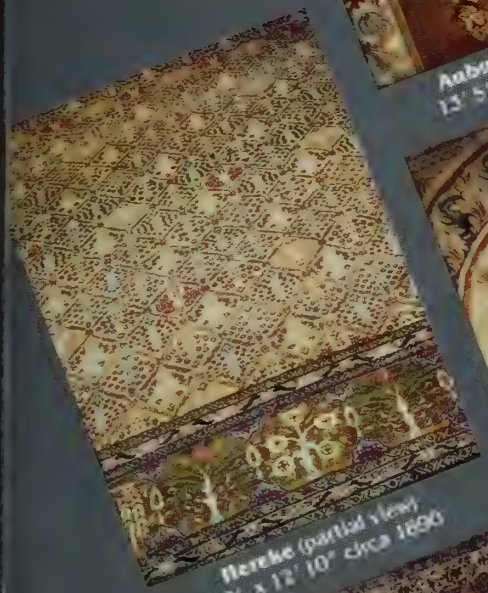
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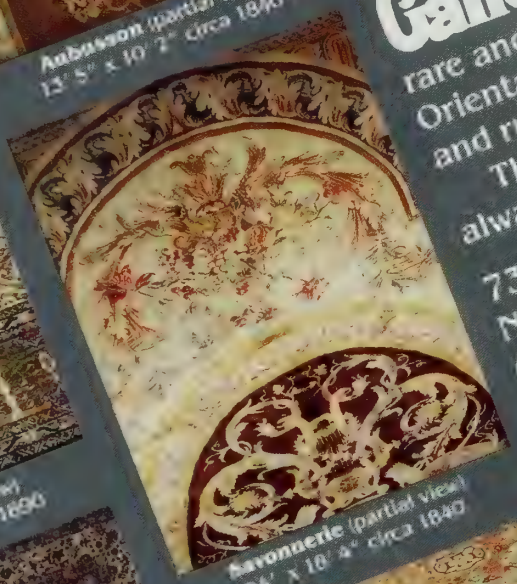
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Aubusson (partial view)
13' 5" x 10' 2" circa 1840



Heriz (partial view)
10' x 12' 10" circa 1890



Savonnerie (partial view)
24' x 16' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



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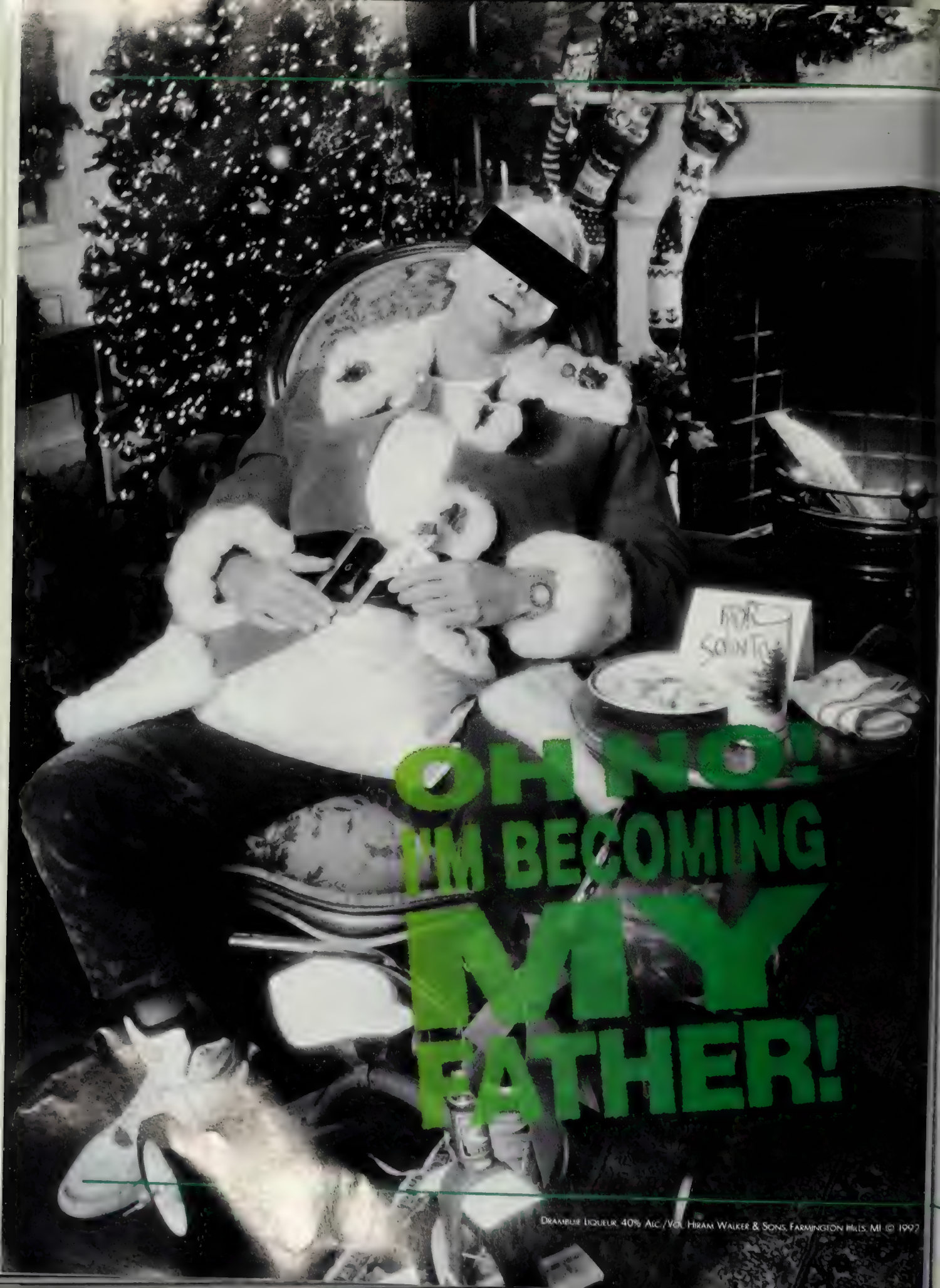
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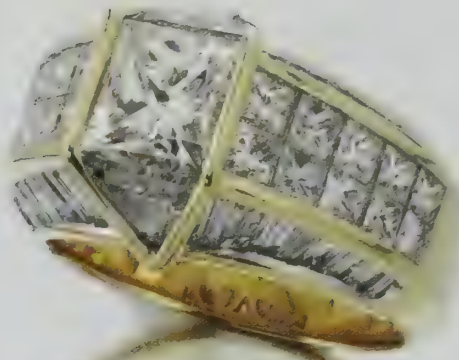
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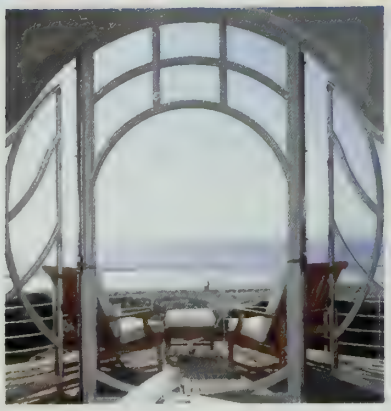
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I was struck by the feature on your August 1992 cover ("Symmetry by the Sea"). The collaboration between the architect and designers resulted in a house where architectural form truly complements interior design. And photographer Mary E. Nichols captured this balance in a dramatic way.

Tom West
Anchorage, Alaska

The August 1992 *Architectural Digest* made me a reader forever. How delightful to see Dan Aykroyd and Donna Dixon on their farm (Visits). Everyone is talking about how terrific they are, like old friends who got to have a write-up in your magazine. What warmth they have, and their daughter is adorable.

Sandra Kowalewski
Rochester Hills, Michigan

The June 1992 issue on the Wild West was a wonderful surprise. As a recent California transplant to New Mexico's "Land of Enchantment," I found it particularly entertaining and beautiful. As striking as the June issue was, I found the photography in the August 1992 issue a bit campy. The facetious Aykroyd family photo would have been great fun on *Saturday Night Live*, but it was out of place in *Architectural Digest*. Also, Lady Wilton's pose, reminiscent of the 1940s, seemed odd ("Queen Anne Aplomb"). Still, I thank you for fifteen wonderful years. Each copy has been a "keeper."

Sandra Smith Schakel
Placitas, New Mexico

The house that architect Kevin Roche designed in the Napa Valley (Architecture, August 1992) evoked a casual, California style, and I was surprised to discover he has done only two residential projects. I hope he continues to display his talents in this arena.

Howard Pak
San Francisco, California

I enjoy *Architectural Digest*'s tantalizing, at times instructive, at times incisive, articles. Thank you for your brilliant work and artistry.

Marlene C. Murphy
Pasadena, California

Louis Auchincloss is one of my favorite authors, so imagine my pleasure at seeing his house in your August 1992 issue ("Arcadian Auchincloss"). Having a look into his nonfictional private world was a thrill.

Barbara Taber
New York, New York

It was with great interest that we read your article about the Keiths' magnificent house on the east shore of Lake Tahoe ("Natural Grace for Lake Tahoe," August 1992). We felt, however, that a magazine of your quality and thoroughness of research should have given credit to the architect who designed the house for the original owners: Louis Koth Glasbrenner. Louis is well known in southern California for his outstanding contribution to architecture and design. We enjoy your beautiful magazine and eagerly anticipate each issue.

Shirley and Bill Boezinger
Anaheim, California

From the lakeside camp ("Maine Enchantment") to artist Fred Gowland's cluttered cottage ("A Summerland Point of View") to Dan Aykroyd's country farmhouse, the lively character and warmth of houses in your August 1992 issue appealed to me. Please keep it up.

Juan Sanchez
Santa Fe, New Mexico

If *Architectural Digest* becomes any more exciting, as it does with every issue, I shall have to double my dose of blood pressure pills!

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TERRY ASHE

Join us next month for a "world tour" of interior design, featuring a visit with Elton John in his new Atlanta apartment and at Woodside, his estate outside London. John, who recently kicked off his own world tour, has put his houses in splendid order and allowed Architectural Digest an exclusive look. Our other international destinations include Hong Kong, Switzerland, Brazil, Thailand, New Zealand, France, Mexico, Scotland, Japan, Malta, Sweden, India, Spain and Italy. In addition, we present a rare look at Frogmore, the legendary retreat of English royalty since Henry VIII. Several important rooms in the main house have been restored, and the gardens are maintained as they were in Queen Victoria's era. Today, Frogmore offers respite to Queen Elizabeth II, who has been known to appear unannounced with her corgis to stroll through what may be the most beautiful grounds in England.

Paige Rense *Editor-in-Chief*


Spectre


eoffrey N. Bradfield

International Spirit in Mexico

"The concept was to have a ranch for all the members of the family," says Geoffrey Bradfield of the sprawling weekend retreat outside Mexico City for which he and his partner, Jay Spectre, did the interior design. "It's very much a family place. In the dining room, there are three tables that can be arranged in a number of configurations. Dinner is a ritual—it starts late and often goes into the small hours." For a change of pace, the designers are currently working on an ultramodern duplex in Tokyo, with floor-to-ceiling glass walls, owned by a young American couple. "In contrast, the ranch is normous, but by Japanese standards, the Tokyo apartment quite luxurious," says Bradfield. "What makes it unique is nat beyond each wall of glass there is an exquisite courtard—you feel like you're in a twentieth-century apartnent floating in a sea of Japanese gardens." *See page 94.*


Craig Wright

Lightness of Being

"I wanted a house that felt as though there wouldn't be any barriers when you walked in," says Judi Stern, who, with her husband, Bruce, asked Craig Wright to redo a 1930s James E. Dolena house in Brentwood, California. Wright had designed the house for previous clients—friends of the Sterns'—and what ensued was a complete overhaul of all the main spaces, a transformation that both complements the Sterns' contemporary art collection and displays Wright's latest ideas about design. "It reflects the time and where the project is," he says. "I'm trying to change my direction; I want to keep things fresh. I don't want to create another English country house." The Sterns have bought an adjacent property, so Wright is also doing some garden design, and he and Judi Stern still take periodic trips together to look for Art Déco pieces. In addition to several other projects, the designer is busy working on Diandra and Michael Douglas's summer house in Spain. *See page 102.*


Bruce and Judi Stern


PETER VITALE
Robert Dirstein

A Georgian Theme for Toronto

When Canadian designer Robert Dirstein first discovered a Georgian-style mansion in Toronto, it was being divided into separate residences. "I was living down the street at the time, so I watched the construction carefully," he says. "The house had stone columns and wonderful iron-and-stone fencing." The mansion, which was built in the 1920s, is situated on a quiet street in the center of the city. "The renovation was rather extensive," he adds, "since each apartment had to be made entirely independent, with its own entrance. The space I eventually acquired had the original entrance

continued on page 22

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continued from page 17

and the main hall of the old mansion. My objective was to furnish the apartment with antiques I've collected over the years." Dirstein has recently finished a remodel of his own—an early-nineteenth-century country house in Niagara-on-the-Lake. "It had to be stripped to the bones," he explains. "Windows were made taller, and rooms and halls were rearranged and opened up. I love doing that kind of project." *See page 110.*



DURSTON SAYLOR

Richard Widmark

Architectural Digest Visits: Richard Widmark

"I feel as if I own a piece of history," says Richard Widmark, referring not to the nineteenth-century barn in Connecticut where he and his wife, Jean, live but to an eighteenth-century one-room schoolhouse that he purchased across the street. Even though the couple still spend winters in their Santa Barbara house, these days Widmark's turf is not Hollywood but Roxbury, where the actor has fulfilled his childhood dream of being a farmer. He now tends his forty acres, although he says, "I don't do lawns," and his wife adds, "He doesn't do edges." Widmark also enjoys restoring the property. "He loves to fix things," says Jean Widmark, who points out that right after buying the schoolhouse, Widmark was up on the roof repairing loose shingles. Widmark maintains that he never wanted to be an actor. "As a kid I was very shy, but I had less trouble speaking to a room full of people than to one person," he says. "I never had the temperament to be an actor—the people I really liked were writers. The only person who had ever heard of Sunrise, Minnesota, where I was born, was Sinclair Lewis." *See page 116.*



MARIA FALCO

Donald Sultan



MARIA FALCO

Christian Benais

Donald Sultan's Paris Apartment

North Carolina–born artist Donald Sultan was enrolled in drama school before going on to study at the Chicago Art Institute, where he explored everything from Conceptual art to performance art. There he realized that painting "was a theater in which the performance was completely visible all of the time," he has said. "I felt that painting contained all of the things that were important." His visual sense is immediately apparent in his Paris apartment, which was designed by Christian Benais. A variety of his own pieces—from aquatints and works in charcoal to a lacquered screen painted with cards and dominoes—coexist with nineteenth-century furnishings. Changing locations seems to agree with the artist. In the United States, he splits his time between his studio and loft in Tribeca and a house in Sag Harbor. In summers he, his wife, Susan, and their two children head to a house in Saint-Tropez. But even when Sultan isn't on the move, his artworks are: A retrospective of his prints is now touring the country, and Rizzoli has published a book from the exhibition. *See page 122.*



DAVID PHELPS

Martin and Cornelia Bregman



DAVID PHELPS

John Robert Moore II

Poetic License

An Englishman's home is his . . . New York apartment, or so film producer Martin Bregman and his wife, Cornelia, feel. The Bregmans' Park Avenue apartment is filled with furniture, artworks and ceramics with British provenance. Bregman, who has produced several films that Al Pacino has starred in, is working with the actor again on *Carlito's Way*, directed by Brian De Palma, and has completed *The Real McCoy*, with Kim Basinger, Val Kilmer and Terence Stamp. The Bregmans made the move from Los Angeles to New York, but their designer, John Robert Moore II, decided to move from Manhattan to the Pennsylvania countryside. "I'd lived in New York for twenty-five years, and I'd reached the point where I could forgo the noise and sirens," he says. "And now I have access to many rural antiques shows and fairs that aren't that accessible to New York designers. While everyone at the fairs is buying country, I'm looking for more sophisticated pieces that would work for my New York clients." *See page 128.*



MARY E. NICHOLS

Jarrett Hedborg

A California Perspective

"What you find in a lot of California houses is what I call the expatriate style," says Jarrett Hedborg. "You come with your suitcases and bring your sensibility to the architecture. So modern houses have old English furniture and traditional ones have Bauhaus pieces. It's different from just buying a house and expecting the architecture to provide the life." In the case of a Brentwood, California, residence, contemporary art and antiques, such as nineteenth-century English furniture handed down from the wife's grandmother, enhanced the dynamic building. "This was a very personal project for me," says Hedborg. "I had done the wife's mother's house, and she in turn wanted me to do her daughter's place. She introduced us, and we became fast friends. And it so happens that the daughter and I were raised in parallel universes and know all the same people. It was the old Los Angeles of the fifties, which was a paradise." *See page 136.*

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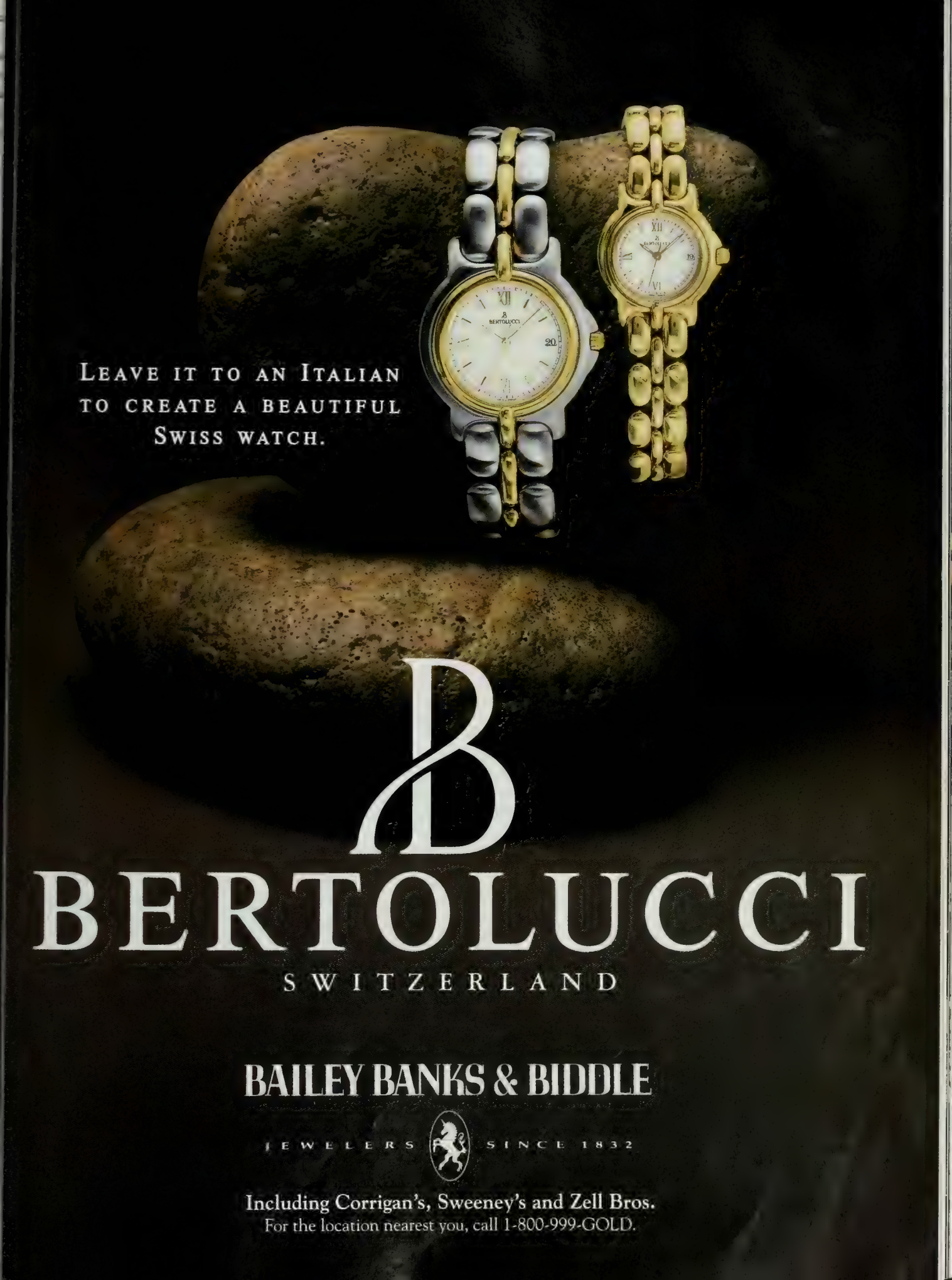
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DERRY MOORE

Serena Balfour

English Style Revamped

Consuelo Vanderbilt Balsan began her autobiography, *The Glitter and the Gold*, by musing on the difficulty of recalling childhood memories: "Watching my great-grandchild Serena Russell at play, so sure of herself, even at the age of three, I wonder if, when she reaches my age, she will have forgotten events that now appear important to her." Born in England, Serena Russell, now Serena Balfour, says she may have forgotten some things, but she certainly remembers "Granny" and her wonderful house, Oldfields, at Oyster Bay, New York. "She was my American family," she says. "I called her Granny because my grandmother, the duchess of Marlborough, lived at Blenheim, and I rarely saw her, but Granny I saw every vacation. I would take the Pullman to see her in Florida at Casa Alva or, later, in Southampton. I learned so much from her, and I remember it all." *See page 144.*



PETER VITALE

Thomas Bishop
Edward Walker

On Gramercy Park

"It was intriguing for me to work with someone whose taste is so versatile," says architect Thomas Bishop of a client for whom he redesigned a duplex in Manhattan with Edward Walker. "As a collector, he appreciates the gamut of artistic expression—not just paintings but sculpture, antiquities, architecture and furniture." The client, a physician, credits his longtime friend artist Morris Graves with influencing his aesthetic. "Having artists as friends has really enriched my life," he says. He met Graves while he was a student in London, when he went to Waddington Galleries to see an exhibition of his work. "Graves was in the gallery, and he came over and talked to me, but I had no idea who he was," the doctor recalls. "He was very impressed with this young student who knew so much about him—I already owned a print of his. He opened my eyes to seeing things in a special way, like *Little Known Bird of the Inner Eye* at the Museum of Modern Art." *See page 158.*



DERRY MOORE

Tamara Asseyev

Production Values

"The movie industry is really an industry of spectacular dinosaurs now," says television and film producer Tamara Asseyev, who coproduced the Oscar-nominated film *Norma Rae*. "The fine small film is difficult to get financed. It costs twenty million dollars just to release a film. The biggest problem in Hollywood today, as I see it, is that nobody reads. Only readers read. Executives get paid enormous salaries, but it's the college kids who read and report on several scripts a day who decide whether material is worthy." Asseyev, who is developing a miniseries, *Blood Red Rose*, and a feature adaptation of Hemingway's *Across the River and into the Trees*, as well as scripts by "talented young writers," is especially proud of her offscreen project, *Always Kiss With Your Whiskers: Love Advice From My Cat*, a book she cowrote with Liz Nickles. They're also working on a sequel to be published next year, *Heavy Petting: More Advice From My Cat*. *See page 172.*



JOEL BALDWIN

Richard Kronick
Dan Stewart



John Palmer

Starting Over in Georgetown

"We call ourselves interior architects because we're an architectural firm specializing in interiors," explains Richard Kronick, a principal designer with KPF Interior Architects, a sister company to the New York–based firm Kohn Pedersen Fox, which has been in operation since 1976. Because most of KPF's work has been commercial, when the firm was asked to redesign John Palmer's Georgetown pied-à-terre, the project was thoroughly researched and organized. "We were investigating a piece of historical architecture," says Kronick, who headed the team with Dan Stewart. "It was a major undertaking; the house was rebuilt except for the structure and the front façade. One of my favorite aspects was working with John—he's knowledgeable and respectful, and he trusted us enough to do it well." Palmer, whose collection of early-twentieth-century paintings, drawings and works on paper includes works by Bonnard, Signac, Valmier and Boldini, concurs. "I was pretty involved in the design and the selection of furnishings," he says. "But in terms of choices, I wanted them to have the final authority." *See page 178.*



BILLY CUNNINGHAM

John Colamarino

Pacific Northwest Meets Manhattan

For Palm Beach–based architect John Colamarino, creating a light-filled space for an extensive collection of Northwest Coast Indian artifacts out of a dark Park Avenue apartment was a challenge eagerly met. His curiosity and inquisitiveness began early in life. "I was always interested in the shapes of things," he says. "I liked to play with toys that I made instead of toys that were bought for me." He went on to study architecture at Cooper Union in the 1960s, after which he worked in Richard Meier's office and later with Charles Gwathmey. Working on a house for Meier first took Colamarino to Palm Beach, and he and his wife decided to stay there—although they still call themselves New Yorkers. But that's not so unusual, he says. "Everyone in Palm Beach is from somewhere else." *See page 184.* □

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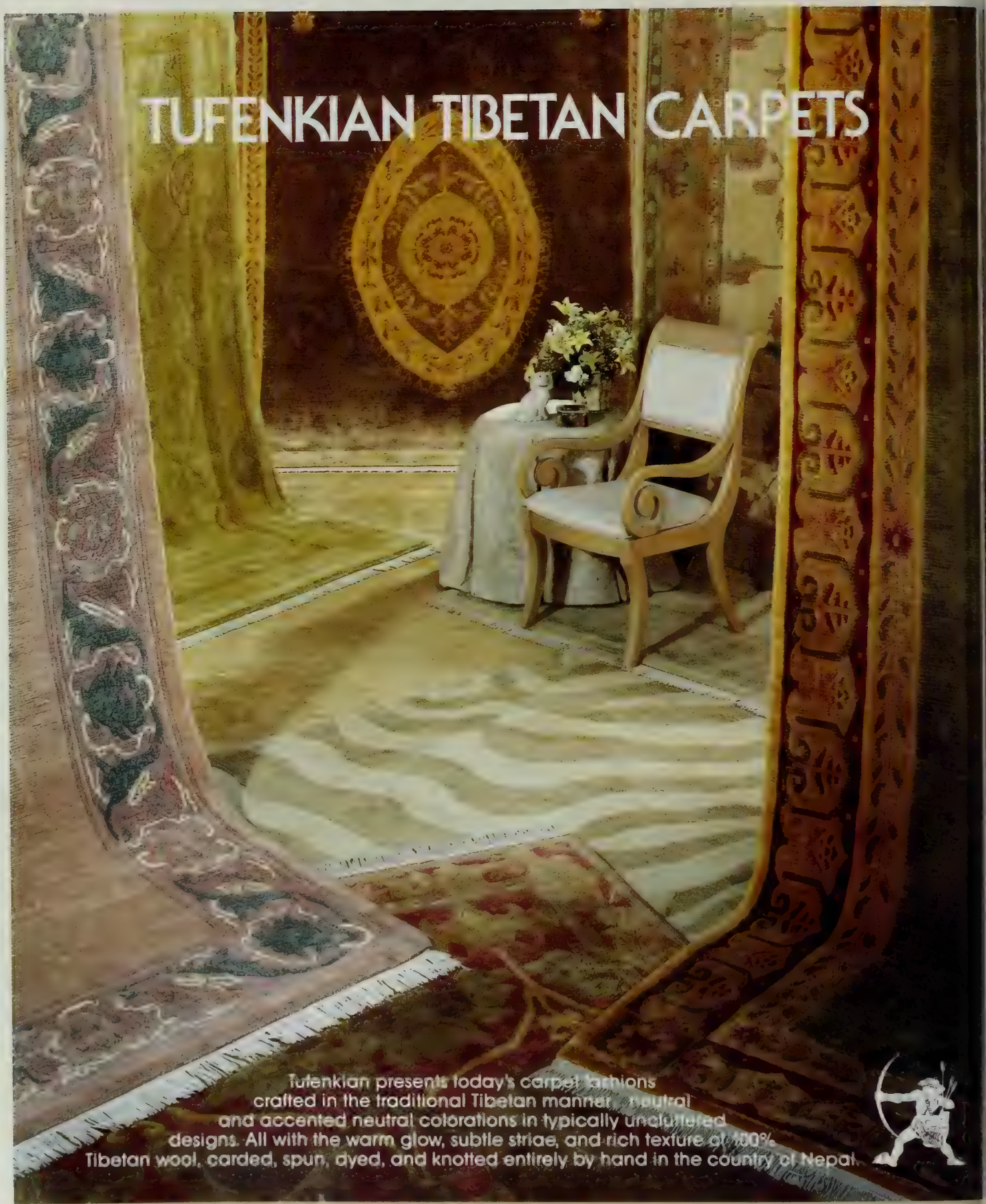


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BRENDAN GILL: THE ALDRICH MUSEUM

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PHOTOGRAPHY ALEC MARSHALL

BELOW: The Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, which was established in 1964, is the realized dream of lifelong collector Larry Aldrich. He stands before Mike Bidlo's 1983 *Not Pollock*, right, and *Cathedral Tower*, 1987, by Robert Arneson. At far left, General Idea's *Black AIDS (#2)*, 1991.



ABOUT AN HOUR'S drive from New York City lies Ridgefield, Connecticut, one of the prettiest towns in the state. As a setting for grand eighteenth- and nineteenth-century houses, its nobly broad and tree-embowered Main Street is rivaled only by the chief thoroughfares of its not very distant neighbors, the ancient and opulent towns of Sharon and Litchfield. On Main Street in Ridgefield stands a singular structure, built just after the American Revolution and altered at intervals over the succeeding decades as its nature altered. Having begun as a store dealing in groceries and hardware, it became a bank, a residence, a house of worship and, in 1964, a museum—the Aldrich Museum of Contemporary Art, said to be the first museum in the country to devote itself solely to contemporary art. (A museum of "modern" art finds it-

ABOVE: The museum's building began its multifaceted history as a post–revolutionary war store. Its exterior was altered several times during the 19th century. Exhibited on the front lawn is *Momentum*, 1968, by Clark Winter.

BELOW: Displayed on a wall between gallery rooms is David Bierk's *In the Absence of Virtue, Art in America, May 1990, To David and Manet.* At right is a 1989–92 mixed-media installation by Osvaldo Romberg titled *Building Footprints.*



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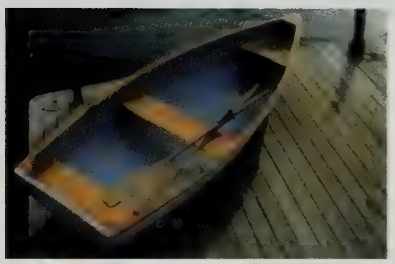


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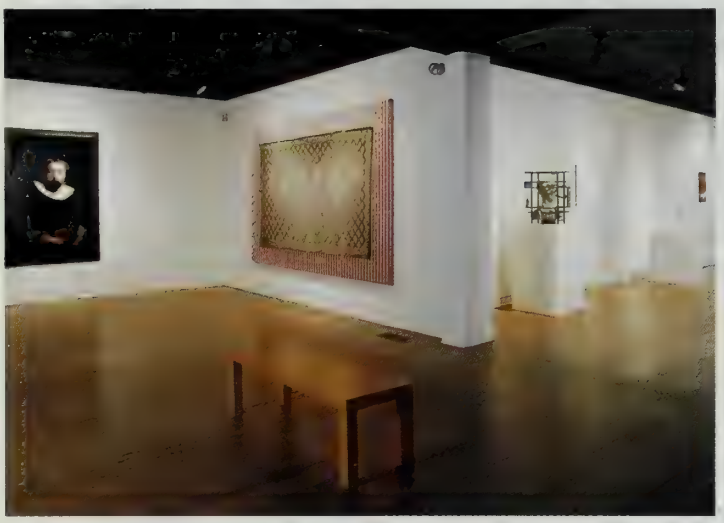
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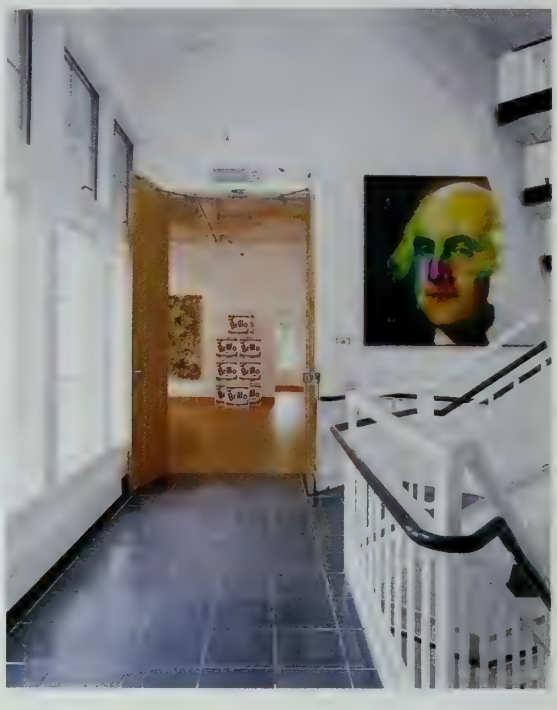
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Champion of Contemporary Art in Connecticut
continued from page 32

In 1986 a wing designed by architect A. Robert Faesy, Jr., was added to the museum, doubling its exhibition areas. BELOW: An untitled 1990 photograph by Cindy Sherman shares space with Meyer Vaisman's *Triple Fleur-de-lys*, 1991. At right is *Mondrian*, 1990, a painted bronze construction by Red Grooms.





self, as time passes and its collection grows, embracing a wider and wider span of years; a "contemporary" museum chooses to embrace a period more or less narrowly defined as the present and is not concerned with accumulating a collection.)

The founder of the Aldrich Museum and currently chairman emeritus of its board of trustees is a slender, dapper, handsome man of eighty-seven named Larry Aldrich, who early in life amassed a fortune in the garment trade and who for over half a century has been collecting art and—what he holds to be far more important than mere acquisition—seeking out and championing the work of young artists at the start of their careers. The art critic John Russell has compared Aldrich to a finely trained whippet, quick to scent what interests him and no less quick to move toward it. Of Aldrich, Russell has written that "few people are faster off the mark when it comes to the new." This has been an Aldrich attribute from the cradle.

He was born of Russian Jewish immigrant parents—h[illegible]d the family name Orlevich [illegible] after his father's death—in a high-stooped brownstone on East Ninety-ninth Street, just off Fifth Avenue, in New York City. He was expecting to attend Columbia University and pursue a career in the law when, at sixteen, he took a summer job as a salesman for a local dress manufacturer. To his astonishment, he netted six hundred dollars in July, eight hundred dollars in August and a still larger amount in September;

ABOVE: Hanging outside the second-floor gallery is Ed Paschke's *Prima Vere*, 1987. A tiled floor leads to *Not Warhol (Brillo Boxes, 1970)*, 1991, by Mike Bidlo, an artist who replicates well-known 20th-century works of art.

BELOW: The grounds serve as sculpture gardens. In the foreground is Robert Perless's *Pulsar*, 1983; in center, *Alliance*, 1982, by Alain Kirili. At far left is an untitled piece by Robert Bart.



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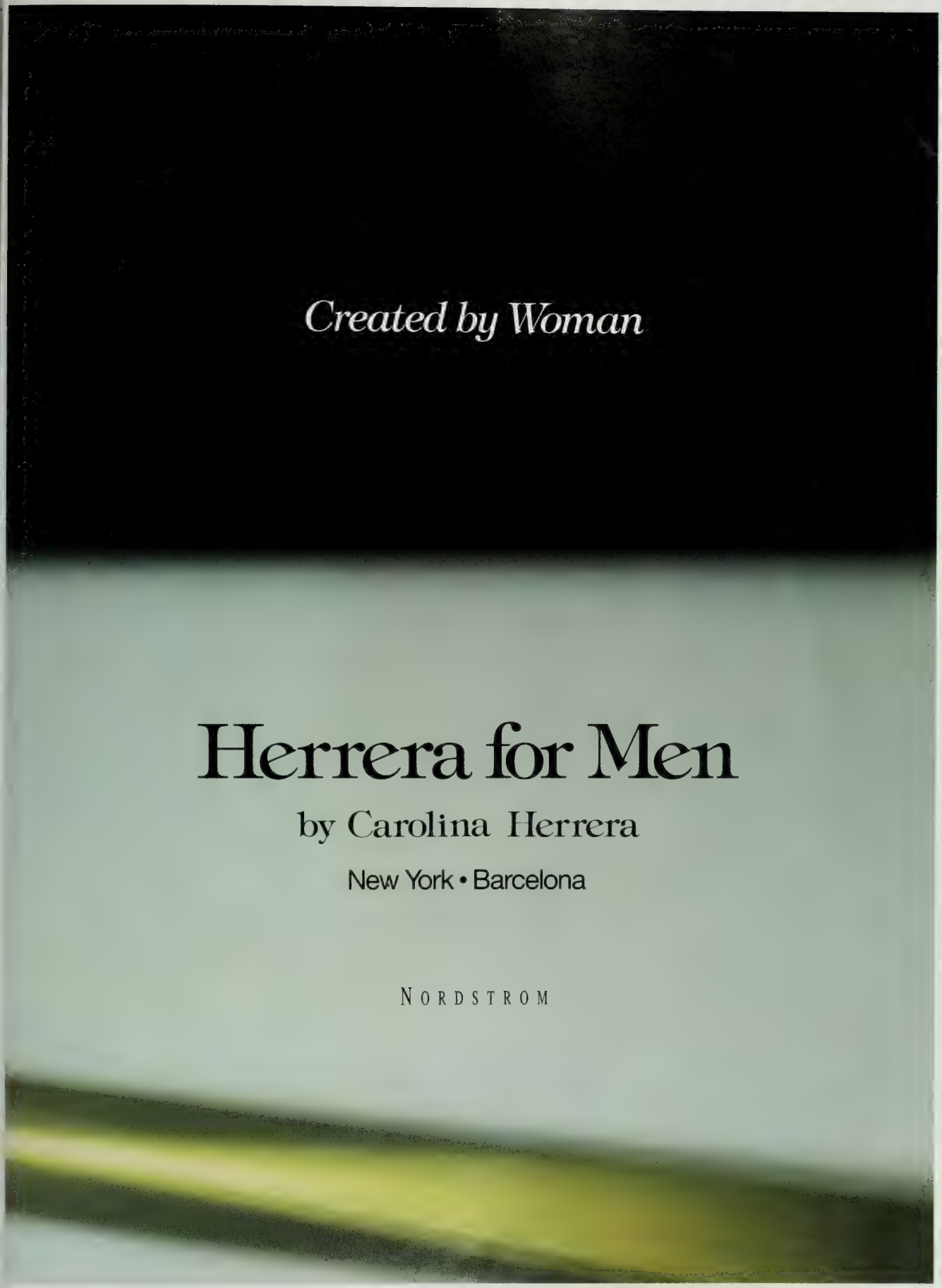
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further formal schooling was indefinitely postponed in favor of the purchase of a red Oakland roadster and other debonair signs of worldly success, including spats and a cane. By the age of twenty-one he was running his own company. Aldrich's father died young, as the result of a bicycle accident, but the family is, with that exception, long-lived; Aldrich's mother survived to ninety-four, and he is one of six brothers and sisters who range in age from seventy-five to ninety-one.

In the chance-taking activity of backing the new and unheralded, Aldrich was greatly encouraged by his friend the late Alfred Barr, director of the Museum of Modern Art in New York. One day Barr happened to mention that he found it easy to raise forty or fifty thousand dollars from rich friends of the museum for the purchase of a work by a famous artist but that nobody felt inclined to give him a thousand dollars for the purchase of a work by a young unknown. Aldrich volunteered to give the museum ten thousand dollars a year for ten years for the purchase annually, at a cost of not more than a thousand dollars apiece, of ten works by artists not yet represented in the museum's collection. Between 1959 and 1969 the museum was able to purchase 112 works, by such now celebrated artists as Frank Stella, Robert Indiana, Tom Wesselmann and Lucas Samaras. (Stella called the program the $999 Fund.) Aldrich inaugurated a somewhat similar program at the Whitney Museum of American Art, which met with similar success.

As a prosperous dress designer and manufacturer, Aldrich became accustomed to making frequent trips to Paris in order to look over the couturiers' collections. In the late 1930s he and his wife, Wynn, began buying Impressionist and Postimpressionist art: Degas, Renoir, Gauguin, Vuillard and Monet (among their prizes was a late Monet *Water Lilies*). In 1951 they made their first purchases of contemporary art—paintings by Viera da Silva and Zao Wou-Ki. Aldrich fixed his attention more and more exclusively upon contemporary American artists such as Jasper Johns. He found himself so sympathetic to the experiments of Abstract Expressionists and their ambitious iconoclasts that he wound up spending a day or so a week looking over their work, buying it and writing about it. By then the Aldriches had an apartment in New York, a country place in Ridgefield and a summer place in Aspen, but they found, as addicts of art nearly always do, that they were running out of wall space and even (a sure sign of extreme addiction) out of under-the-bed storage space as well. In 1963 they put most of their collection of Impressionist and Postimpressionist masters up for auction at Parke Bernet (which was later incorporated into Sotheby's), where it was knocked down for the then formidable sum of $1.3 million. "The money was burning a hole in my pocket," Aldrich has said, "but I already knew what I wanted to do with a portion of it—create a private museum, where I could observe my new American pictures and sculptures at their best."

Aldrich fixed his attention more and more upon contemporary American artists.

Aldrich had visited the estate of a wealthy art collector in Switzerland who had achieved this ideal by buying a house next door to his own and keeping his collection in it. During the day he would telephone his resident curator and let him know which of his cherished paintings he wished to concentrate upon enjoying that evening; after dinner he would adjourn to the neighboring home, where, seated in an old wicker chair, he would pass a few hours smoking his pipe and studying the single work mounted on an easel in an otherwise empty room. Aldrich was eager to duplicate this ingenious arrangement, and to that end he had already gone so far as to purchase an old wicker chair. Driving along Main Street in Ridgefield, he noticed a For Sale sign on a mansion that had been converted into a Christian Science church. He called up the real estate agent in charge of the property, went through the house and saw that its ample, high-ceilinged rooms would serve admirably for the hanging of pictures and that its extensive sloping backyard could also be made to serve as a sculpture garden. In a matter of days Aldrich acquired the property, but his dream of a cozy personal viewing place *à la Suisse* was soon shattered, and by no less a person than his dear friend Barr.

It was Barr's notion that Aldrich should establish the museum just as he wished it to be and then throw it open for the benefit of the public at large. Plainly, Barr knew his man: Being a philanthropist as well as a connoisseur, Aldrich at once accepted the suggestion, and after much costly remodeling of the battered old structure, it opened as a museum in the fall of 1964. The following year a sculpture garden was initiated in a large grassy area behind the museum, and it was given a formal opening in 1967, by which time works by Anthony Caro, Alexander Liberman, Robert Murray and Robert Grosvenor were already in place. Two years later, at Aldrich's urging, the museum was officially transformed into a not-for-profit organization, with a board of trustees and a substantial curatorial staff. Early in the 1980s the board voted to deaccession the museum's permanent collection in order to concentrate on the museum's chief mission—that of exhibiting only contemporary art. In 1986 the archi-

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continued from page 36

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continued on page 44


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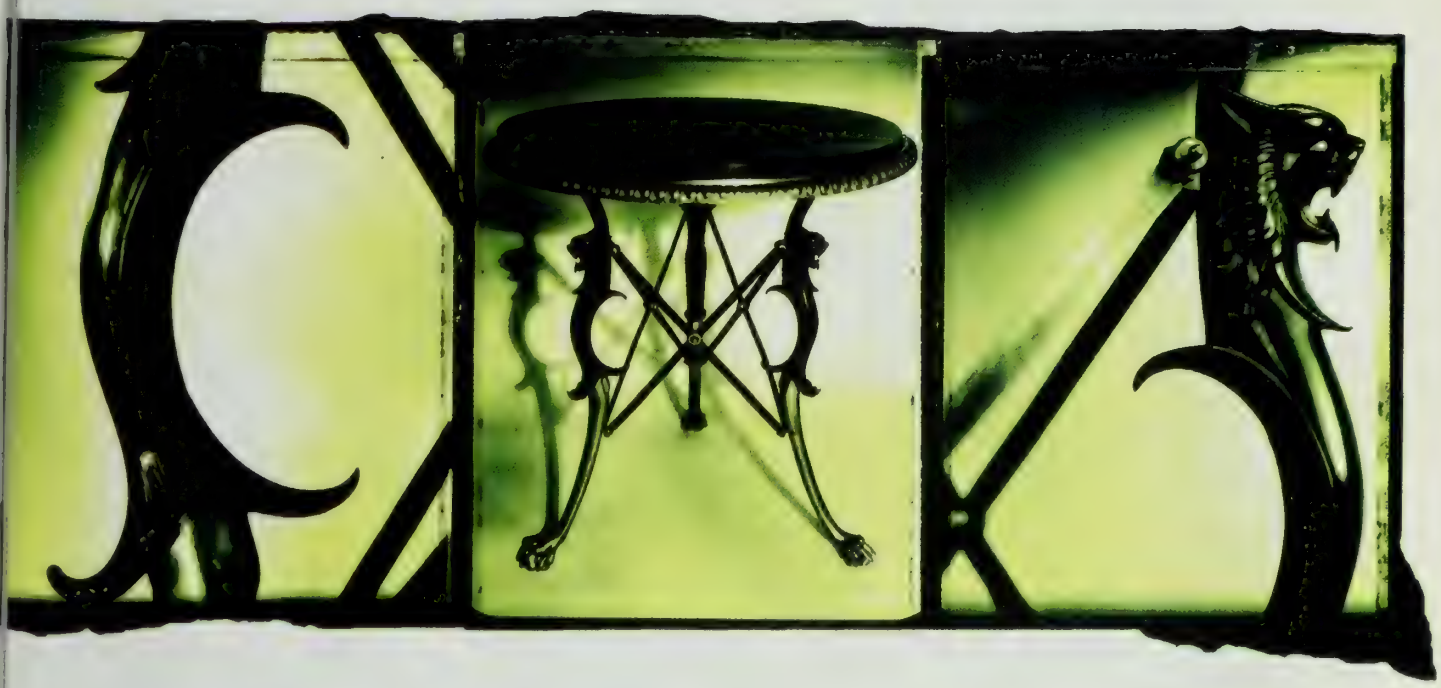
The Aldrich Museum
continued from page 40

tectural firm of Robert Faesy Associates designed a handsome addition to the building, doubling the amount of exhibition space as well as providing an auditorium for lectures, films and concerts.

Approaching his tenth decade, Aldrich regards with rueful amusement the status bestowed upon him as an "emeritus." His connoisseur's eye is as sharp as ever, and so is his tongue when it comes to commenting on the faddishness of movements in the arts. His appetite for experiment on the part of the young is undiminished, and the standard he sets remains dauntingly high. Years ago he took care to set down in his own words the nature of the art he favors; it must be, he wrote, "impersonal, sophisticated, intellectual, non-illusory, monumental, classical, reductive, simplified, objective, direct, elegant, calculated, non-arty, and nuance-full, and possess an intense physicality."

Many a beginning artist might well throw up his hands in despair upon hearing such a definition; it is to the artists who accept the words as a rallying cry that Larry Aldrich continues to pay attention. In his resonant voice he says, "What one learns to savor in art, as in life, are happy surprises, especially when they turn out to be a consequence of hard work. For example, my father as a young man was obliged to serve in the Russian army. He was a crack shot, and when he won a competition in marksmanship the commanding officer of the regiment was so proud of him that he said he would grant him any request. Like all wellborn Russians of that time, the officer spoke immaculate English. My father, being eager to come to America, begged the officer to teach him English. The officer consented to do so, and that was how it came about that my father arrived in this country as a penniless immigrant speaking English with an Oxford accent. When life offers us such unlooked-for pleasures, surely art should be able to do as much. And it has done so for me." □

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Social and Architectural History Thrive in the Covered *Passages*

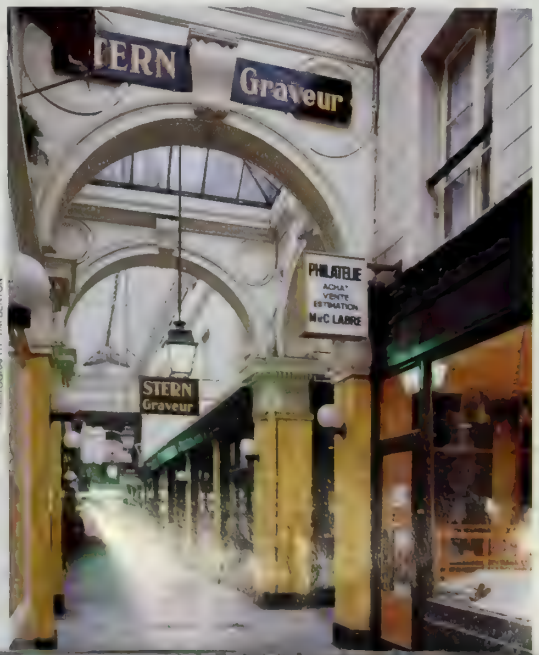
By Tim Benton



PHOTOTHEQUE DES MUSEES DE LA VILLE DE PARIS

Since the early 19th century, the *passages* of Paris have endured everything from the massive urban renewal during Napoleon's time to the fickleness of public taste. Though many have deteriorated or been razed, a number still flourish. ABOVE: A circa 1800 watercolor depicts the newly opened Passage des Panoramas and its diverse clientele. BELOW: Today, the Passage des Panoramas has as much charm as it did when it was listed in an 1837 guidebook as one of the city's premier sights.

RIGHT: Essentially an extension of the Passage des Panoramas via the Passage Jouffroy, the Passage Verdeau, built in 1847 by architect Jacques Deschamps, is distinguished by its skylights and cast-iron storefronts.



PHOTOGRAPHY TIM BENTON

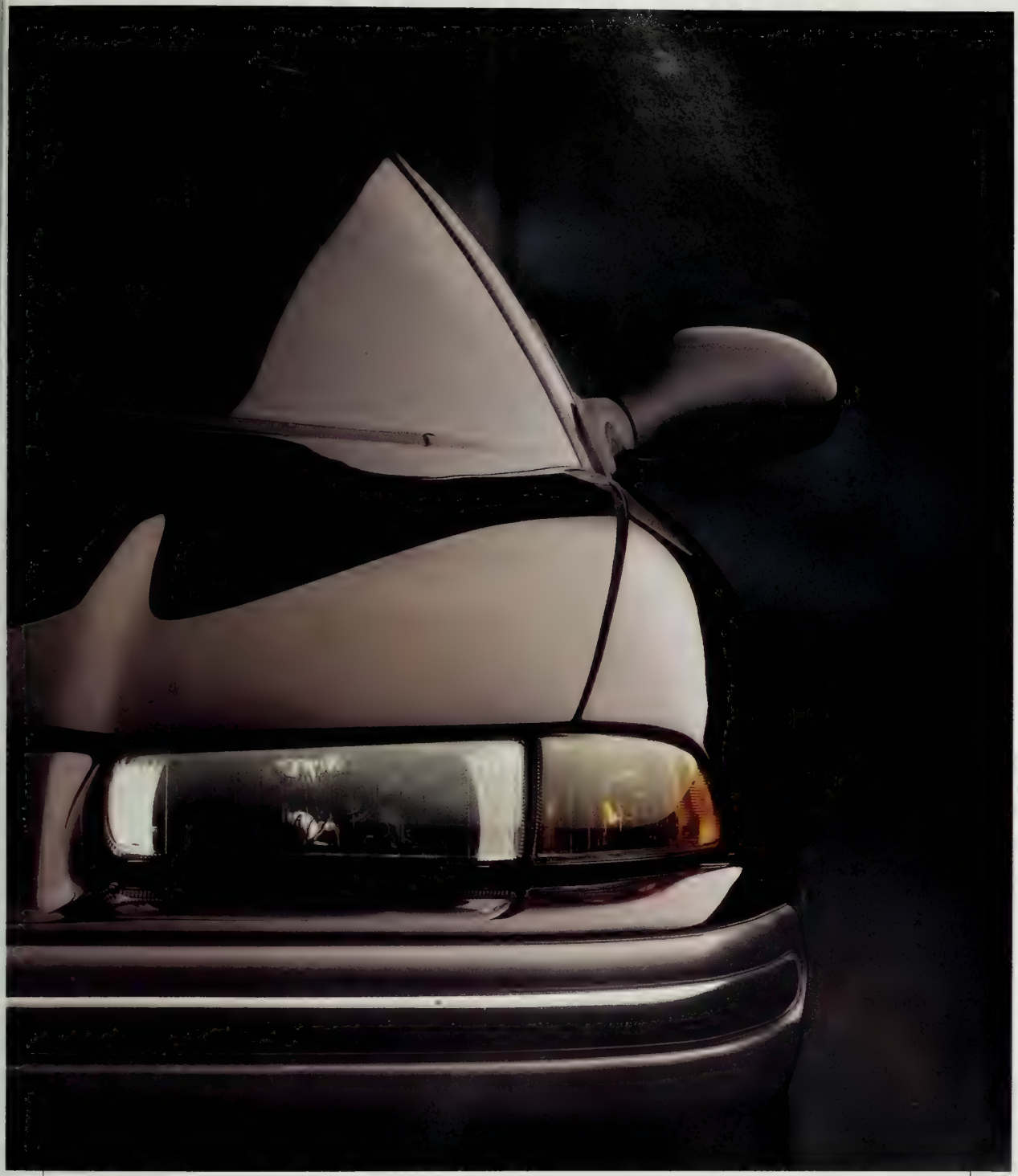
THE COVERED *PASSAGES* of Paris can be compared to urban greenhouses. They were paid for in the main by speculators anxious to cultivate the inner recesses of the city. They produced fertile microclimates of cultural and economic growth and decay, often curiously independent from the fate of their immediate surroundings.

Among the arcades that sprang up in European and American cities in the nineteenth century, the Parisian *passages* constitute a distinct subgroup. The earliest date to the 1790s, the high point was between 1823 and 1826, and the last few (apart from some exceptions) belong to the 1840s. They might be likened to some London arcades of similar dates but not to the more spectacular cathedral-like arcades of the later century, such as the Galleria Vittorio Emanuele II in Milan (1867), the Galleria Umberto I in Naples (1892) and the Cleveland Arcade (1890).

The special quality of the Parisian *passage* lies in its ambiguities: It's a street that has no traffic, an exterior that is also an interior, a space that is both public and private, both protected and exposed. Even the names are ambiguous, from the humble "*passage*," or alleyway, to the more prestigious "*galerie*," connoting the long galleries in country houses used for indoor walking and hanging paintings.



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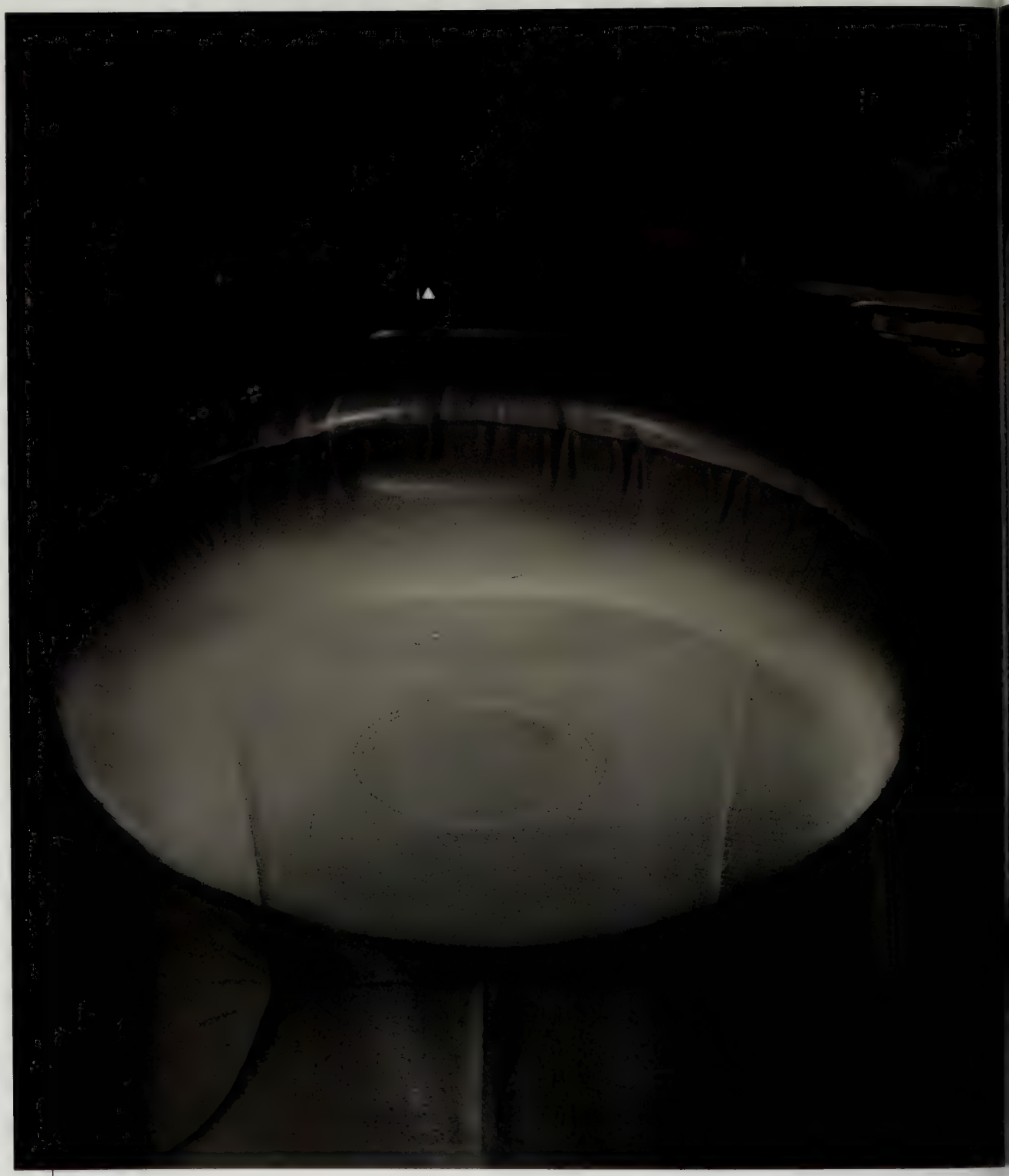
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Social and Architectural History Thrive in the Covered *Passages*
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LEFT: In the Galerie Vivienne, designed by F. J. Delannoy—winner of the Grand Prix d'Architecture in 1778—the classical influence on architects trained during the Empire is evident. Constructed in the mid-1820s, it is near the Bibliothèque Nationale, which has made it an advantageous location for booksellers.

BELOW: Bas-reliefs and a Renaissance-style mosaic floor provide the backdrop for the Galerie Vivienne's shops, one of which is still owned by a family that did business when it first opened. Among the attractions in its heyday was a "Cosmorama."



Originally, the *passages* provided a sheltered environment where the sexes and the classes could mingle, where people came to see and be seen, where some came to consume, others to stroll and watch. To achieve success, the investors needed quick returns from high rents, which shopkeepers paid only if *tout le monde* was there. The volatility of this potent mixture accounts for the sudden shifts in the fortunes of the *passage*. In one decade the magic of attraction could depart or return, assuming quite different forms each time. Some *passages* survive as healthy entrepôts for the wholesale clothing industry. Some linger on in picturesque decline. Many have been demolished. Some are now being restored as visiting places for tourists.

The one constant through time has been the fascination of the *passages* for those with historical imaginations—writers and artists who reconstructed the arcades in their minds and recolonized them when they had deteriorated, just as they had furtively patrolled them as penniless outsiders and observers in their heyday. Charles Baudelaire, Honoré de Balzac, Gérard de Nerval, Paul Verlaine and the Parnassian[illegible] all celebrated the prime of the *passages*, while twentieth-century writers like Céline, or the writers of the Surrealist movement, notably Louis Aragon and André Breton, respond[illegible] their decay.

Recently the Paris *passage* has been undergoing a renaissance, fueled by the energy and attention of the Hôtel de Ville, with a weather eye open to the potential for tourism. In the past few years several *passages* have been restored or rebuilt from scratch. Ironically, many will regret the restoration and refinancing of the *passages*, as they drive out existing users and snuff out one culture to lay the groundwork for another.

A good starting point is the Galerie Véro-Dodat, easily reached from the Louvre along the rue Jean-Jacques Rousseau. Cutting through a system of courtyards, it has glazed sections that fill up the center of each court, affording the shops' upper stories a share of the light. The *passage* forms a separate unit, with its own concierge, who operates by a rule book dating from its foundation in 1826 (no dogs, no parrots, gates closed at 10:00 P.M. and on Sunday). The shop owners, many of whom live over the shops or elsewhere in the complex, make up a community tied together by all the powerful forces of the traditional village green: a perfect suspicion of newcomers, clannish alliances and an eager appetite for gossip.

Twenty years ago, the Galerie Véro-Dodat was in deep decline, accommodating storage for grocers working out of the nearby markets of Les Halles. Only a printer and an antiques shop remain from this period. But the storefronts have been well preserved, with their brass-trimmed

continued on page 50

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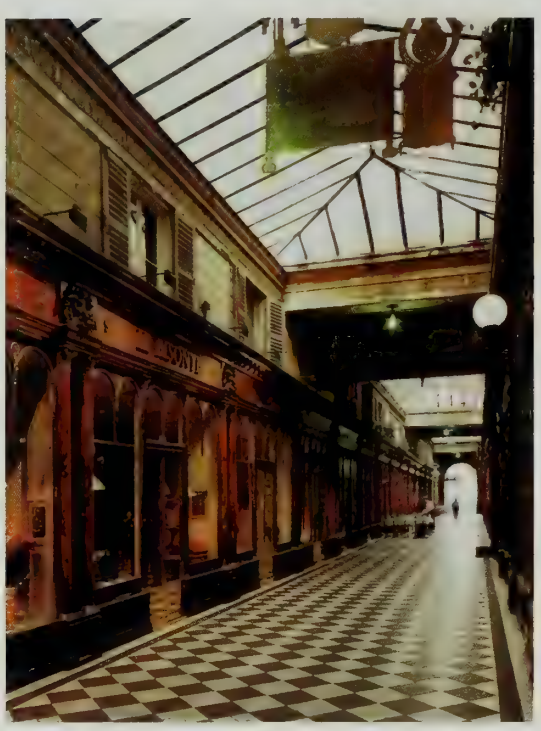
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Social and Architectural History Thrive in the Covered *Passages*

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LEFT: The Galerie Véro-Dodat typifies a *passage* that has weathered the capriciousness of Parisian fashions. Built in 1826 by two charcutiers, it declined in popularity at the turn of the century, but it is once again enjoying a fashionable period, with new boutiques and old shops side by side.

BELOW: Pointing out the brass trim, wood façades and classically inspired details of the Galerie Véro-Dodat, the authors of an 1837 book on architectural details wrote, "One cannot overpraise these embellishments. . . . Nothing has been spared to make this arcade magnificent."



columns and faded mirrors. It is the architecture that has saved the *galerie*, as well as its proximity to the new tourist routes near the Beaubourg—the national modern art museum—the shopping center that replaced Les Halles' markets, and the Louvre.

The Galerie Véro-Dodat contains the typical features of the Parisian *passage*. It was founded by two charcutiers, one of whom had become successful in a shop by waylaying the crowds moving between the Palais-Royal and Les Halles' markets. Véro and Dodat were determined to charm their customers, especially the ladies, and employed a good designer (possibly Constant Protain) to exploit the benefits of gas lighting. "You are transported into a fairyland when you come through here at night, such is the effect of the gas lamps reflected in the mirrors," states an 1830 guidebook.

Bright lights and glitter, novelties and high society, food, fashion and gossip—these are the staple ingredients of the popular *passages*. By the 1860s society was drifting away to the boulevards, and the Galerie Véro-Dodat was being criticized for its dark, airless atmosphere, the smell of copper and dirty glazing and its lack of upkeep. By the turn of the century it was in full decline, barely supporting a pork butcher, a cheese shop, a bookstore and wholesale grocers.

Side by side just outside the Palais-Royal, which had become a social center, two young arrivistes engendered by the Napoleonic period, are the *galeries* Colbert and Vivienne. They were once deadly rivals, so much so that the proprietor of the Galerie Vivienne spent a fortune

FINDING PARIS' COVERED PASSAGES

The only way to see the covered passages *of Paris is on foot, and many are within walking distance of major cultural monuments. Most have places to eat or to shop, but in general they are best enjoyed by browsing—the way they always have been.*

***Galerie Véro-Dodat** (1826), a few blocks north of the Louvre, is accessible at either 2 rue du Bouloi—off rue Croix-des-Petits-Champs—or 19 rue Jean-Jacques Rousseau.*

Across rue Vivienne from the Bibliothèque Nationale, located just west of the Place des Victoires, are the galeries ***Colbert** (1826) and **Vivienne** (1826), which can be entered at 6 and 4 rue des Petits-Champs respectively.*

*To reach the **Passage des Panoramas** (1799), continue north on rue Vivienne to boulevard Montmartre (east of the Opéra via boulevard des Italiens); it is to the east at number 11. Across the street, on the north side, runs the **Passage Jouffroy** (1845), at number 12 boulevard Montmartre, which, crossing rue de la Grange-Batelière, becomes the **Passage Verdeau** (1847).*

continued on page 52



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Social and Architectural History Thrive in the Covered *Passages*
continued from page 50

buying up a property on the other side of the street in order to create a diagonal *passage* that would divert the crowds returning from the Palais-Royal away from the Galerie Colbert. The Galerie Vivienne was built by a prosperous lawyer by the name of Marchoux, who purchased three properties, including the one he lived in, and employed architect F. J. Delannoy, who was trained during the Empire, to transform the heterogeneous spaces into a sequence of top-lit galleries.

The success of the enterprise was immediate and prompted a group of speculators to construct the Galerie Colbert next door, on the site of the seventeenth-century Hôtel de Colbert, which belonged to the Treasury and was sold off by the state in 1825. The architect, J. Billaud, set out to surpass the neighboring *galerie*, adding large engaged Corinthian columns, correct historical detailing and an impressive rotunda. The Galerie Colbert had a reputation for elegance and respectability, for the quality of its lingerie and perfume shops and for its numerous bookstores and reading rooms.

Both *galeries* were sucked into the degeneration of the Palais-Royal, and the Galerie Colbert was actually demolished in 1975, only to be rebuilt ten years later when the property became an annex of the Bibliothèque Nationale. The Galerie Colbert now presents a fine architectural prospect but one that is without commercial life, apart from the Restaurant du Grand Colbert.

The Galerie Vivienne, meanwhile, offers a delicious spectacle of survival and revival, with old and new cheek by jowl in a complex and delicate urban texture. The heiress of the original founder left the *galerie* to the Institut de France in 1859 to endow grants to Rome scholars. But by 1889 it was almost dead commercially, despite the wealth of the surrounding area. It lingered on, first listed as a historic monument, then prepared for demolition, until, in the 1960s, an artist, Huguette Spengler, began buying up shops with a view to creating an artists' utopia. From 1966 to 1979 she gave succor to exactly that culture of dropouts and artists whose passionate interest in the *passages* has helped sustain them since their origins. In the end, the tide has come full circle; fashion and chic are beginning to repopulate the boutiques.

Northward, toward the inner ring of the boulevards, the urgent note of profitability and the authentic smell of popular culture and fast food becomes ever more insistent. The most famous *passage* in Paris, once considered among the four or five sights of the city, is the Passage des Panoramas, built by an American. William Thayer came to France to obtain compensation for the confiscation of one of his ships after the Siege of Toulon. In 1798 he used the proceeds of his suit to buy the eighteenth-century Hôtel de Montmorency, expropriated by the state after its owners fled the country. Looking around for a profitable way to exploit the site on the boulevard Montmartre, he fell in with another American, Robert Fulton, who was in Paris after training as an academic painter in London. Fulton was trying to interest the French government in a Nautilus submarine of his own invention and had taken out a patent on the principle of panoramas, the first of which had been built in Edinburgh (1787) and London (1792). Thayer bought the patent from him and in 1799 built two panoramas and an access *passage* to the boulevard. The panoramas lasted only thirty years, but the *passage* remained among the top places in Paris to visit throughout most of the nineteenth century. In 1834 it was considerably enlarged and modernized, in a successful bid to keep its fashionable image.

Bright lights and glitter, novelties and high society, food, fashion and gossip—these are the staple ingredients of the popular *passages*.

Today, although it is difficult to imagine the combination of elegance and decadence that once characterized the Passage des Panoramas, there is a poignant contrast between old and new. The Théâtre des Variétés has always been a popular theater, and the artists' entrance, opening onto the *passage*, helped pack the *passage* with the admirers of the actresses. This is where Emile Zola had his tragic heroine Nana meet her Comte de Muffat. It still brings a touch of class and good business to the *passage*. In general, however, the Panoramas derives its living from the tourists and visitors off the boulevard, supplying beer and pizzas in a décor that takes no hostages. Only occasionally can you find a shop owner trying to live up to the *passage*'s past.

As sophisticates moved away from the Palais-Royal toward the boulevards and as the Passage des Panoramas glowed in its popularity, a group of speculators that included two men named Jouffroy and Verdeau decided to establish a new covered route, linking the rue du Faubourg-Montmartre to the boulevard Montmartre. In 1847 the Passage Jouffroy, located opposite the Passage des Panoramas, and the Passage Verdeau, extending from Passage Jouffroy's other end, were both opened.

Iron was used for the interior elevations as well as the glass vaulting, giving both *passages* a tense, brittle

continued on page 56

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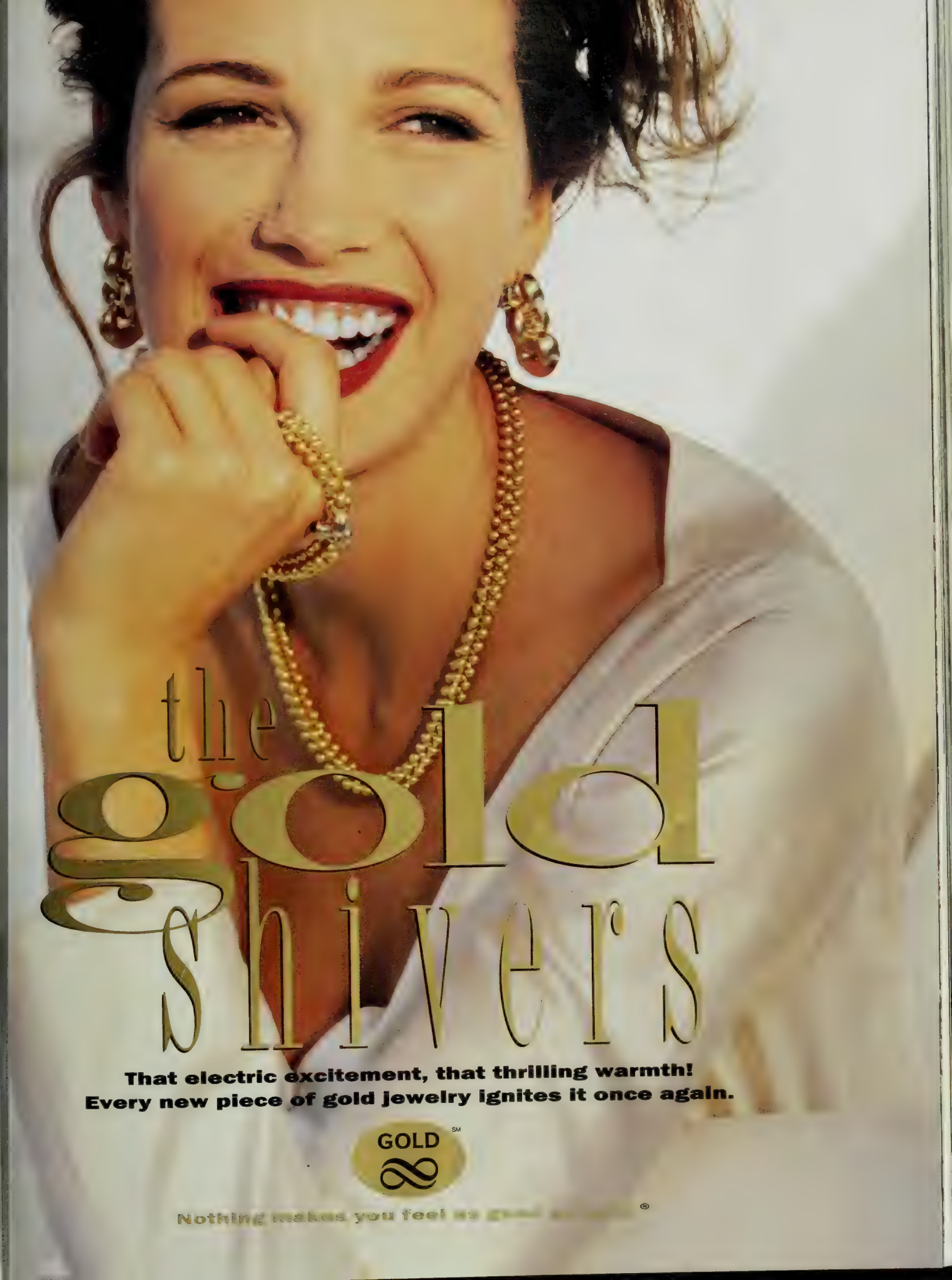
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Paris Under Glass

continued from page 52

surface texture and great lightness. Many of the shops took advantage of the well-illuminated second story, an improvement over the low entresol floors in the earlier *passages*, which were only good for modest apartments. These *passages* exemplify the dream among progressive architects of using new materials to enclose entire streets and boulevards, creating uninterrupted shopping arcades.

The Passage Jouffroy is still delightful. Although the Bazar Européen has gone, and the dance hall known as the Bal Montmartre in its basement, there is an exotic air to the shops. Previously there was a marionette theater and a *café-concert*, which lasted up until the 1950s. The waxworks museum, Musée Grévin, founded in 1882, opens onto the *passage*, thus providing the one remaining example of precinema popular attractions that all the *passages* had to offer. The *passage* also has the typical mix of toy and novelty shops, a tearoom and food shops, a genuinely lively extension to the boulevard.

To grasp the fickleness of public taste and commercial interest, you only have to continue through the Passage Jouffroy to the Passage Verdeau. This beautiful *passage* is almost deserted, with the exception of lunchtime, when the fast-food diners run a brisk trade. There are bookstores and a wonderfully old-fashioned camera shop with some unexpected second-hand bargains.

To step out of the Passage Jouffroy into the bustle of the boulevard Montmartre is to measure its fragile magnetism. The McDonald's or the sex cinemas will hardly give up their advantageous locations on the boulevard for the doubtful benefits of the *passage*. But despite their vulnerability to changing circumstances—the arrival of the railways, the automobile, the cinema, the complete upheaval of the demography of Paris—the *passages* offer to the curious a unique insight into the past and a revealing reflection of the present. □

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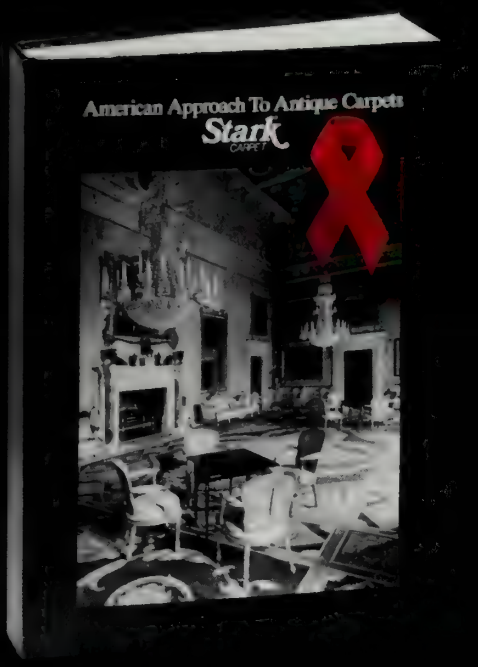
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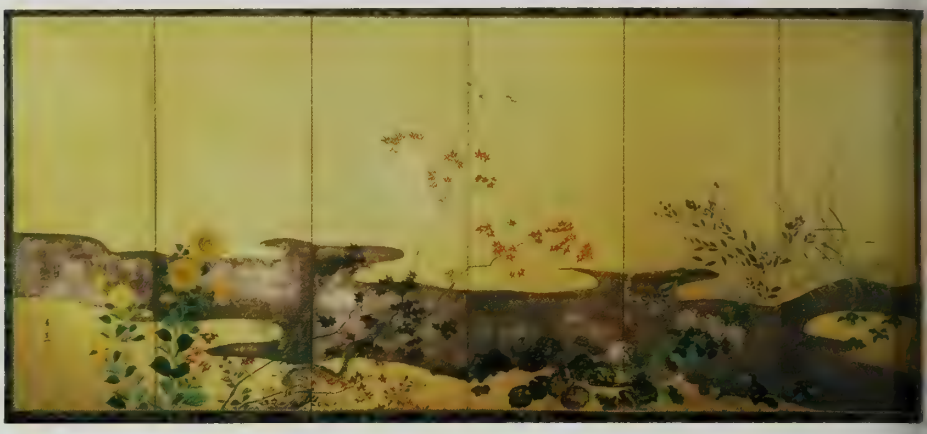
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An Inside Guide to London's Private Dealers

By Elizabeth Lambert



DERRY MOORE



COURTESY ROBERT G. SAWERS LTD

LEFT: Robert G. Sawers, a dealer in antique books and 18th- to 20th-century Japanese prints, paintings and screens, sits before part of a nine-panel fusuma screen. He made the raku pot, left, and the *haniwa*-style head himself. ABOVE: One of a pair of circa 1830 Japanese screens by Kiitsu is characteristic of the pieces Sawers carries.

THERE HAS BEEN a real shake-up in the London art world over the past several years. As one dealer puts it, "Things are rough out there." The market is uncertain, Bond Street rents are high and going higher, some galleries have closed, and it would be reasonable to assume that the dealers who work from home do so to avoid the overhead. Not so. Even in good times there have always been a number of thoughtful dealers who have chosen to work privately for reasons that have more to do with a need for quiet and good talk and what makes London unique—a certain quality of life.

These dealers feel that buying should be a private pleasure, not a media event, and in today's economic climate, more and more buyers agree. Patterns of buying change. In the 1950s and 1960s collectors bought from dealers and considered the auction houses a "wholesale" source and out-of-bounds. In the late 1980s buyers became speculators and felt free—often without good advice—to buy





DERRY MOORE

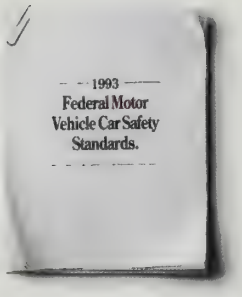
ABOVE: James Kirkman shows clients contemporary works from his Chelsea house. On the mantel are a small 1944 oil by Lucian Freud and Henry Moore's *Animal Head*. At right is a portrait by Francis Bacon. LEFT: Freud's *Polly, Barney and Christopher Bramham* dates from 1990–91.

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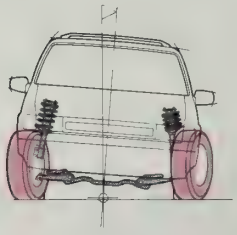
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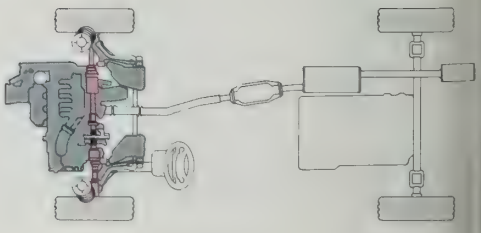




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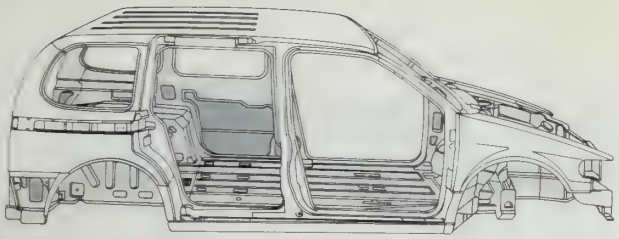
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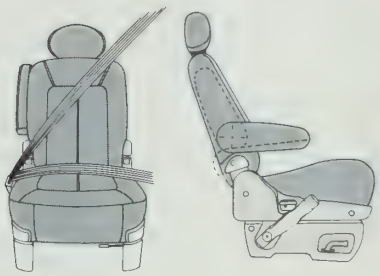


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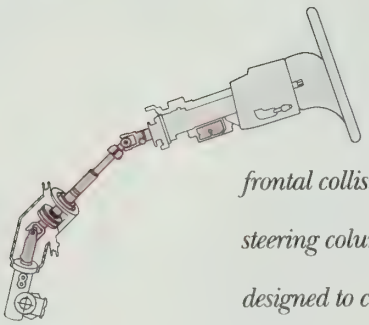




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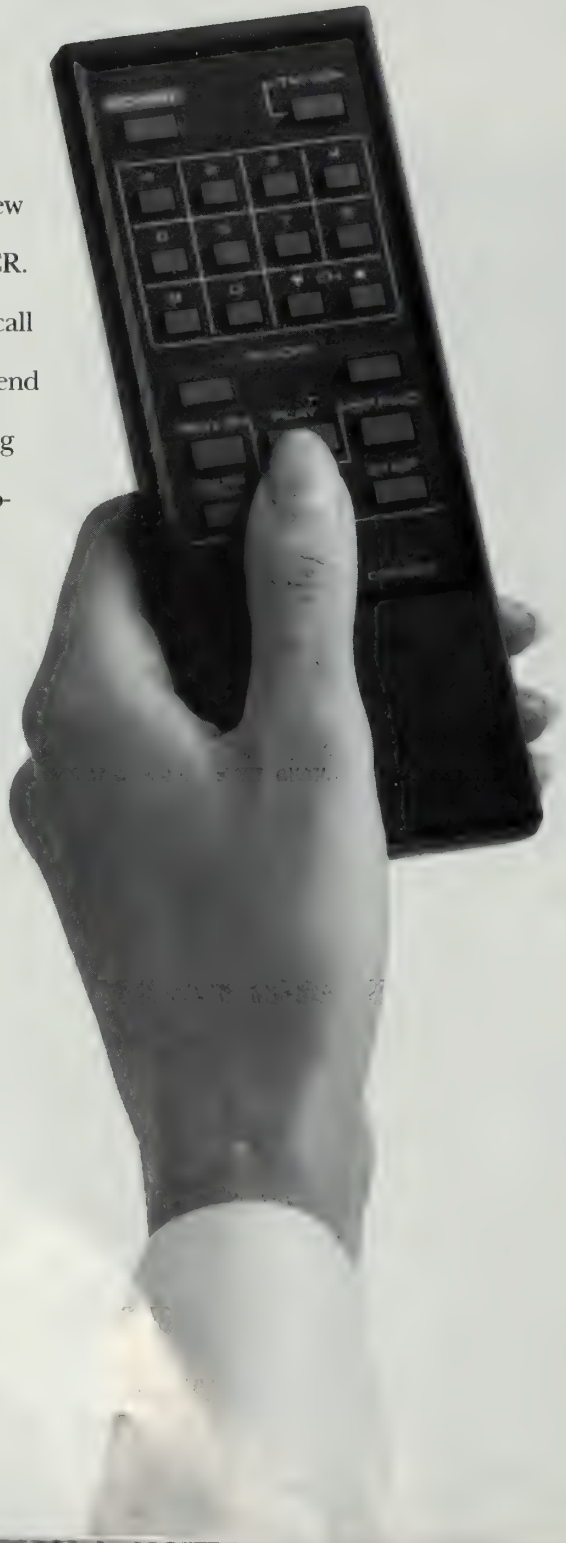
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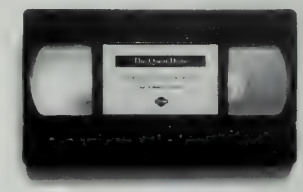
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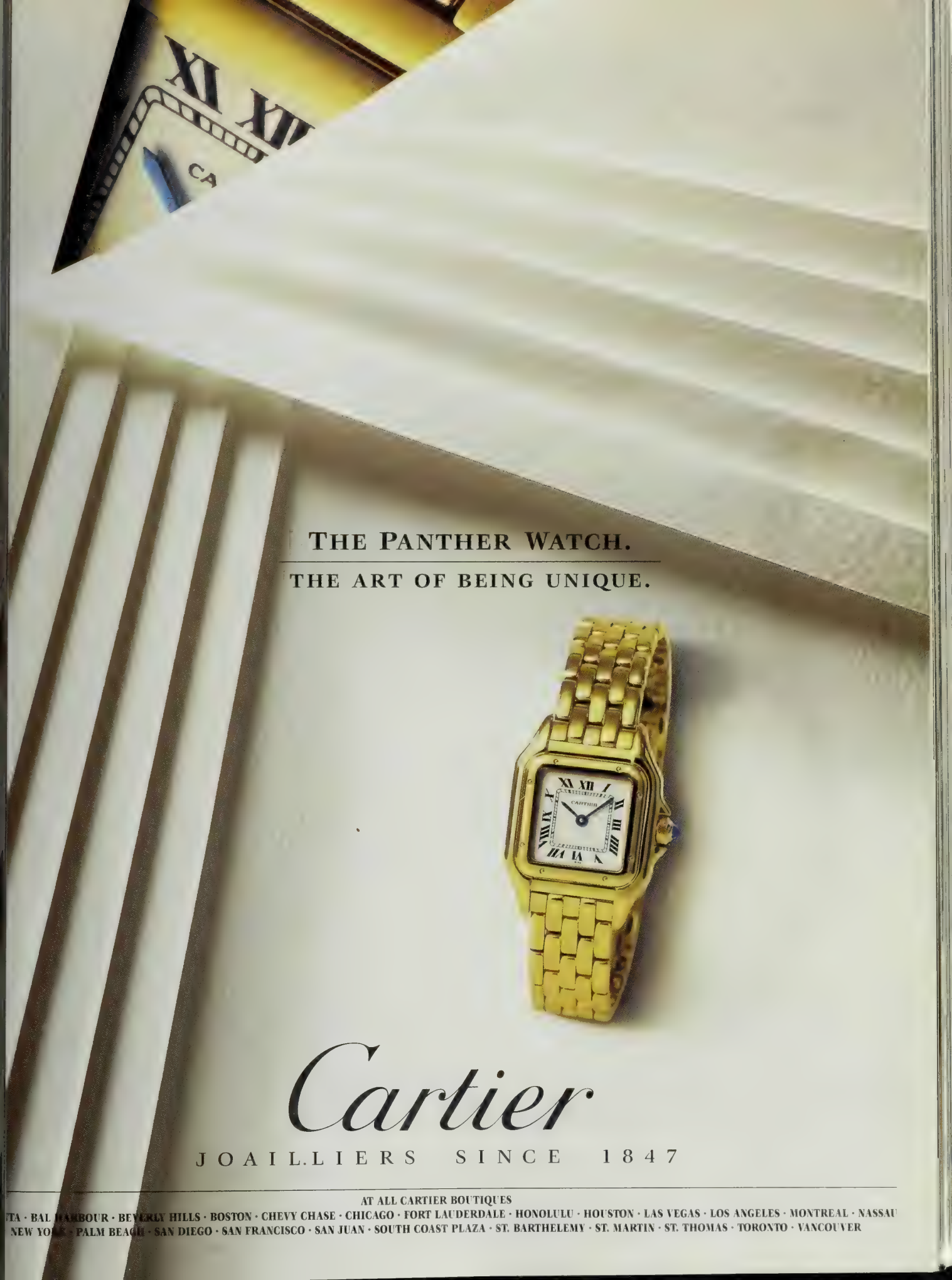


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Maxim and Martha Karolik—Boston's Legendary Patrons of American Art

By Carol Troyen



COURTESY SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES



Between 1938 and 1962, Maxim and Martha Karolik donated their collections of American art and antiques to the Museum of Fine Arts in Boston. ABOVE: Their house in Newport was designed by Martha's cousin Ogden Codman, Jr. "It is a gift not for the glorification of the donors, not for the enrichment of the Museum of Fine Arts, not for the elite and sophisticated in art, but for the common people of the nation," wrote Maxim Karolik (above right).

BELOW: With mid-19th-century paintings such as Fitz Hugh Lane's *Owl's Head, Penobscot Bay, Maine*, Karolik redeemed what was considered a barren period in American art. "Five hundred years from now," he wrote, "this collection will serve to show the *beginning* and the *growth* of American landscape and genre painting."



PHOTOGRAPHY, MUSEUM OF FINE ARTS, BOSTON

BOSTON'S PATRONS of the arts tend to come with impeccable pedigrees. There was Robert Treat Paine II, a direct descendant of a signer of the Declaration of Independence, who gave the Museum of Fine Arts its arrèsting Degas double portrait, its *Postman Joseph Roulin* by van Gogh, and Cézanne's portrait of his wife. There was Grenville L. Winthrop, descended from the first governor of Massachusetts, who became the principal benefactor of the Fogg Art Museum at Harvard. And then there was Maxim Karolik, a Russian immigrant born of Orthodox Jewish parents, whose gifts of over two thousand objects elevated the Museum of Fine Arts's high-quality provincial collection of American art to preeminence in the field. Karolik and his wife, Martha, now head the list of benefactors emblazoned on the stone in the entrance of the Museum of Fine Arts.

Maxim and Martha Codman Karolik, Boston's premier art-collecting team, seemed in the 1920s to be the classic ill-assorted couple. She was a Brahmin, descended from the Amorys,

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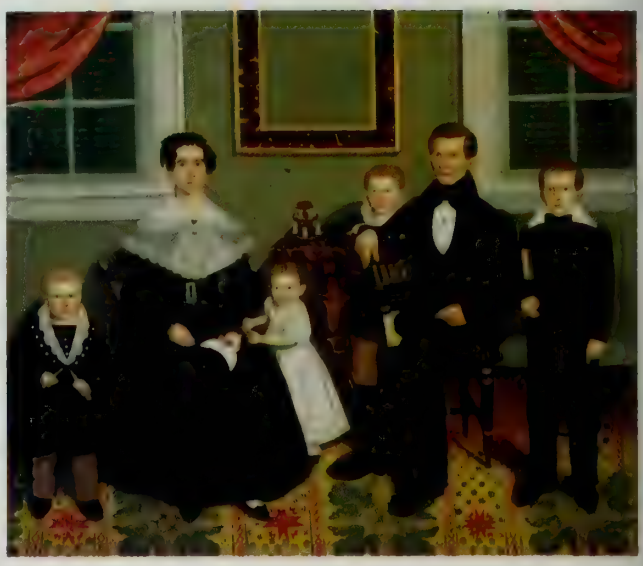
THE ART OF CHRISTMAS, 1715.



COGNAC. L'ART DE MARTELL.

Maxim and Martha Karolik—Boston's Legendary Patrons of American Art
continued from page 74





Maxim Karolik bought mid-19th-century American watercolors and drawings to complement the collection of oil paintings from the same era. Within a decade, works by the artists he championed would become marketplace rarities. ABOVE: Thomas Moran's *Cliffs, Green River, Utah*, 1872.

Ironically, the man the Codman family thought of as an upstart adventurer gave them more distinction than they'd had in nearly two hundred years.

Of the self-taught artists he loved, Karolik wrote, "They sometimes lacked the ability to describe, but [that] . . . did not hinder their ability to express." ABOVE: He found *Reverend Joseph Moore and his Family* by Erastus Salisbury Field tacked to a wall in the house of a Moore descendant.



Martha Karolik began the first collection by acquiring family antiques. The aim [illegible], wrote, "was to collect the very best Am[illegible] created in the Fine Arts in the 18th and 19[illegible] centuries." ABOVE: A Philadelphia high chest, circa 1760, exemplifies American Rococo style.

Codmans and Derbys of Boston and the North Shore, and was one of the richest women in New England. They met when the dark, slender and exotically handsome Karolik, trained as an operatic tenor, performed at one of her celebrated dinner parties. He sang, she swooned, and shortly afterward they were married, although she was seventy years old and he was some thirty-five years her junior. Her family was not amused; behind his back they called Maxim the "musical bridegroom" and called the match "an outrageous prank of Cupid." Only one relative deigned to send the couple a wedding gift; instead, Maxim and Martha were exiled to Europe for a year. When they returned they began building their collection of American art. Ironically, the man the Codman family thought of as an upstart adventurer gave them more distinction than they'd had in nearly two hundred years.

The Karoliks settled in Martha's Bellevue Avenue mansion in Newport, which her cousin Ogden Codman, Jr., the noted architect and designer, built for her in 1910. The house was decorated in the Colonial Revival style and was filled with silver, heirloom furniture and twenty Siamese cats. By all accounts, Maxim was a loyal and attentive husband who ultimately won the approval of the Codman family and friends. And the union was productive: Over the course of several decades the couple gave birth to three outstanding col-



LEFT: Martha bought an 1809 demilune commode by Thomas Seymour from a distant cousin and used it in her own Newport bedroom before donating it to the museum in 1923.

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FIND YOURSELF IN AN EXPLORER.

Maxim and Martha Karolik—Boston's Legendary Patrons of American Art
continued from page 76

lections of American art, which were presented to the Museum of Fine Arts between 1938 and 1962.

The first collection was as patrician as Martha herself, and was begun shortly after the turn of the century, well before she met Maxim. It consisted of some 275 objects—primarily furniture but also paintings, silver, glass, needlework and prints—from the eighteenth and early nineteenth centuries. The figures represented in this collection (including John Singleton Copley, Duncan Phyfe and John Coney) were and are among the most respected artists and furniture makers for the Colonial aristocracy. Martha began collecting by buying back family pieces that had been dispersed and by coercing relatives to relinquish treasures they had little interest in, such as an elaborate Boston secretary-bookcase from about 1800, the legacy of her Amory forebears, and an elegant commode by Thomas Seymour. She acquired the commode from a distant cousin, Louisa Lander, who was the great-granddaughter of the wealthy Salem merchant Elias Hasket Derby. Martha paid her impoverished cousin handsomely for the chest and used it to furnish her own bedroom in Newport before donating it to the museum in 1923.

Martha's initial interest in American art was both practical and archival. She was attracted to such objects as the Seymour commode and John Singleton Copley's portrait of her ancestor John Amory because they would be striking appointments in her home and because they were artifacts with personal associations. Soon, however, her fondness for antiques began to merge with her sense of civic responsibility. In 1922 she saved the Oak Hill rooms—a parlor, bedroom and dining room designed by the Salem architect [illegible] tire in 1801—from the [illegible] buying the architecture and [illegible] the original furnishings for the [illegible] seum of Fine Arts.

This was Martha Codman's first step in becoming a great collector. The second was her marriage to Maxim, who encouraged her to expand her activities beyond recovering ancestral pieces. In the late 1920s she began to buy works that were neither made locally nor had family connections, such as a Chinese Chippendale dressing table and an ornate Philadelphia high chest, which the Karoliks are reputed to have bought in 1939 for twelve thousand dollars from a Rochester, New York, family.

In the objects she collected—uniformly elegant, urban and high style—Martha Codman Karolik paralleled the pursuits of such legendary acquisitors as Henry Ford, Henry F. du Pont, Francis P. Garvan and John D. Rockefeller, Jr., whose collections reflected the cultural values of their times. During the 1920s enthusiasm for the Colonial period was at a peak: Rockefeller began restoring Colonial Williamsburg, the Metropolitan Museum of Art opened its American Wing, Ford bought and refurbished the Wayside Inn, and thousands of Americans climbed into their Model T's to go antiquing on weekends. For the great collector as well as the junk-store browser, pursuing American antiques was a way to lay claim to an ancestry stretching back to the *Mayflower*.

Karolik's flaunting of traditions shocked Brahmin collectors.

But if the first Karolik collection emphasized the values of America's Colonial heritage, the next two—of paintings, then of drawings and watercolors made between 1800 and 1875—celebrated the virtues of Jack[illegible]n democracy. And if the first col[illegible]n came to the Museum of Fine [illegible] a conventional gift in 1938, [illegible]s, reflecting the taste of the [illegible]m, had a different genesis. [illegible]fter few years of buying for his own pleasure, Maxim Karolik approached the Museum of Fine Arts with the proposition that together they build a collection of pre–Civil War American paintings for the museum. The ground rules would be simple: Although Karolik would do most of the shopping, the curators had the right to refuse any painting he proposed for the collection, and although he would write the checks, the objects themselves would never be owned by the Karoliks but would come directly to the museum.

In this manner, the Museum of Fine Arts acquired some of its most famous American paintings: Martin Johnson Heade's hauntingly romantic *The Stranded Boat*; Fitz Hugh Lane's wistful *Owl's Head, Penobscot Bay, Maine*; William Sidney Mount's amusing *Rustic Dance after a Sleigh Ride*. Though Martha retired from active collecting at this point (she would die in 1948, at the age of eighty-nine), she remained an ardent supporter of her husband's activities, repeatedly overruling family recommendations that she tighten the purse strings.

Maxim was indefatigable in his pursuit of the objects he championed. Having failed to secure from a 1943 exhibition *Thunderstorm over Narragansett Bay* by the then unknown Heade, Karolik searched for two years before finding a closely related work, *Approaching Storm: Beach Near Newport*. Although Karolik had a reputation as a bargain hunter, he unblinkingly paid ten times the sum for which it had been valued in 1926 when it was last seen—and *Approaching Storm* has become the cornerstone of his peerless collection of works by the American landscape painter.

On another occasion, Perry Rathbone, then the director of the Museum of Fine Arts, received a call from a woman from Sherborn, Massachusetts, who wished to dispose of a family portrait before moving to Florida. Rathbone called Maxim, who promptly commandeered a truck and drove to Sherborn. There Karolik found the

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Maxim and Martha Karolik—Boston's Legendary Patrons of American Art
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famous portrait *Reverend Joseph Moore and his Family* by Erastus Salisbury Field. The painting was unframed, unstretched—just tacked to the wall. He bought it for the museum on the spot, and so charmed the owner, Moore's great-grandaughter, that she threw in the mirror and the two Hitchcock chairs shown in the picture.

Unlike the objects in the first Karolik collection, the paintings included in the second (as well as the watercolors and drawings that formed the third) documented provincial life in America. They had been painted for the new industrial and merchant classes of the early nineteenth century and were relatively inexpensive in their day. They were made not by academically trained, sophisticated painters but by artists who were largely self-taught and who achieved only modest reputations in their lifetimes. By the mid-1940s, works by Bingham, Cole, Mount, Heade and Lane, which Karolik would specialize in, had all but disappeared from public view.

To a generation raised on Impressionism, such pictures seemed drab, finicky, without style. Karolik described them as "realism with a poetic touch." He railed against the collector who pursued only "name brands," asserting, "We discarded the motto of the fashionable connoisseur: 'Tell me who the painter is and I will tell you whether the painting is good.' Our motto is: 'Tell me whether the painting is good and I will not care who the painter is.' "

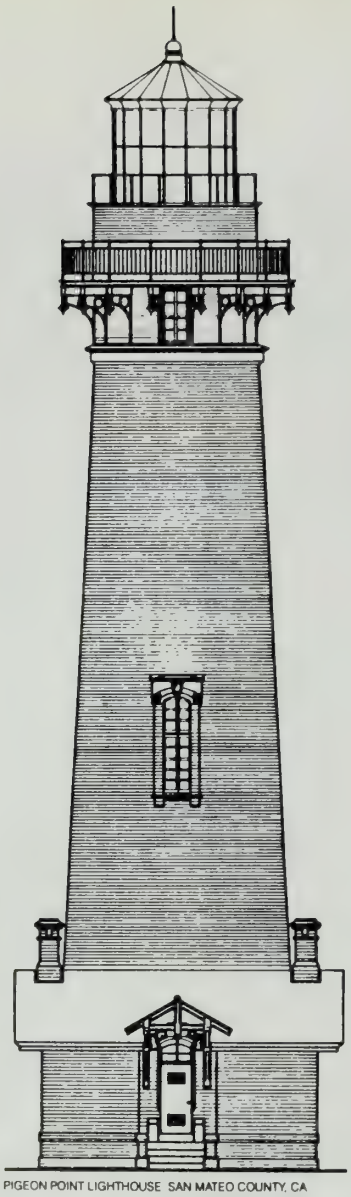
Karolik's flaunting of traditions—both artistic and social—continually shocked Brahmin collectors. One contemporary, horrified by Karolik's insistence on wearing his full-length fur coat into the dining room at the august Somerset Club, whispered nervously to his guest that in Boston gentlemen didn't do such things. Karolik replied to his companion, "But my friend, who ever accused me of being a gentleman? I am a tenor!"

Karolik was a born proselytizer and claimed that his pictures were uplifting and ennobling; their idyllic presentation of America's small-town, rural past would serve as a regenerative force in the world. Therefore, he argued, such art should not be the preserve of a select minority but should be for the millions. And so by the late 1940s, most of his nineteenth-century American paintings were at the Museum of Fine Arts; and in 1951 this collection of forgotten artists opened to the public.

In quality and number, the collection is extraordinary. There are twenty-nine Heades, ten Fitz Hugh Lanes, twenty-five works by Albert Bierstadt (including both monumental Rocky Mountain landscapes and intimate oil sketches), genre scenes by Bingham, Mount and Eastman Johnson. The once unknown figures he championed, such as Heade and Lane, have pride of place on the museum's walls today. The Karoliks and their collection caused the history of American art to be rewritten.

He railed against collectors who pursued only "name brands," and said, "Tell me whether the painting is good and I will not care who the painter is."

Over thirty years after their last gift to the Museum of Fine Arts, the Karoliks remain a presence in Boston. As Maxim Karolik himself wrote, "We all know that [our] collection does not represent a 'school.' Traces of many influences may be found in it. But it is not necessary to be an expert to see that the beauty of the collection springs from the roots of this nation . . . that it expresses its own idiom, which is definitely American. In that idiom, I believe, lies the reason for its universal appeal." □



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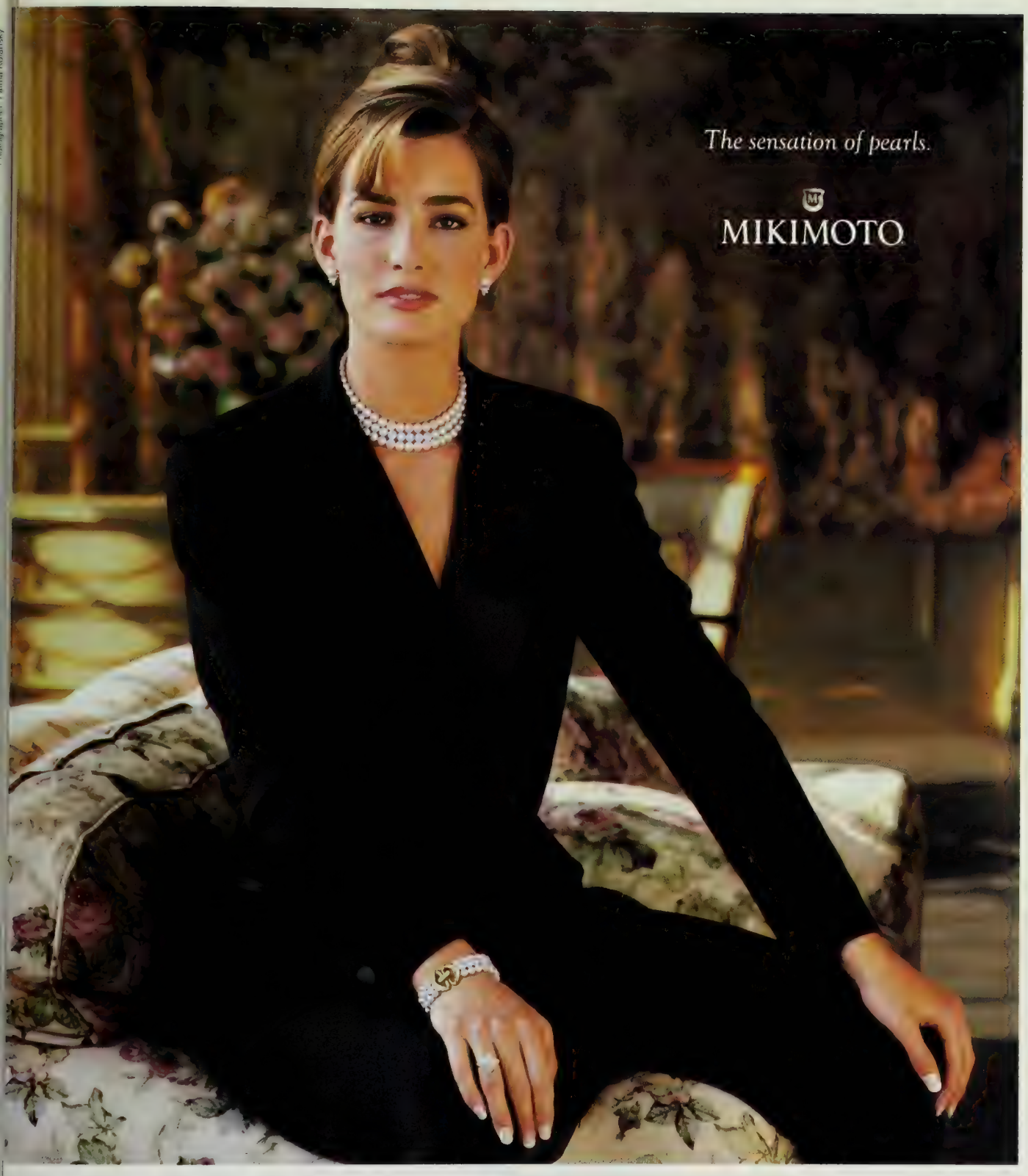
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COLE PORTER AT 13 RUE MONSIEUR

Revisiting the Composer's Jazz-Age Salon in Paris

By Stephen Citron



PHOTOGRAPH COURTESY COLE E. PORTER MUSICAL & LITERARY PROPERTY TRUSTS



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"I'm a hardworking boy from Indiana, and I'm engaged in the business of entertaining myself, which enables me to entertain, as much as I can, the world," Cole Porter (right, in a circa 1937 photograph) once said. He and his wife, Linda Lee Porter (above, in a 1926 Steichen portrait), kept a house in Paris from 1919 to 1937.

THE IMPOSING four-story *hôtel particulier* the "Coleporteurs" occupied at 13 rue Monsieur was to be their base in the Ville Lumière for most of their lives. Although it would become famous as a salon, a meeting place for artists, statesmen and royalty, it was not their first address in the city.

When Cole Porter, seated at the piano, singing his own songs at the Hôtel Ritz wedding reception of Ethel Harriman and Henry Russell in Paris, looked up and locked eyes with Linda Lee in 1918, she already owned a small house at 3 rue de la Baume and kept a suite at that very hotel. From that evening forward, they were to become an enchanted [illegible]

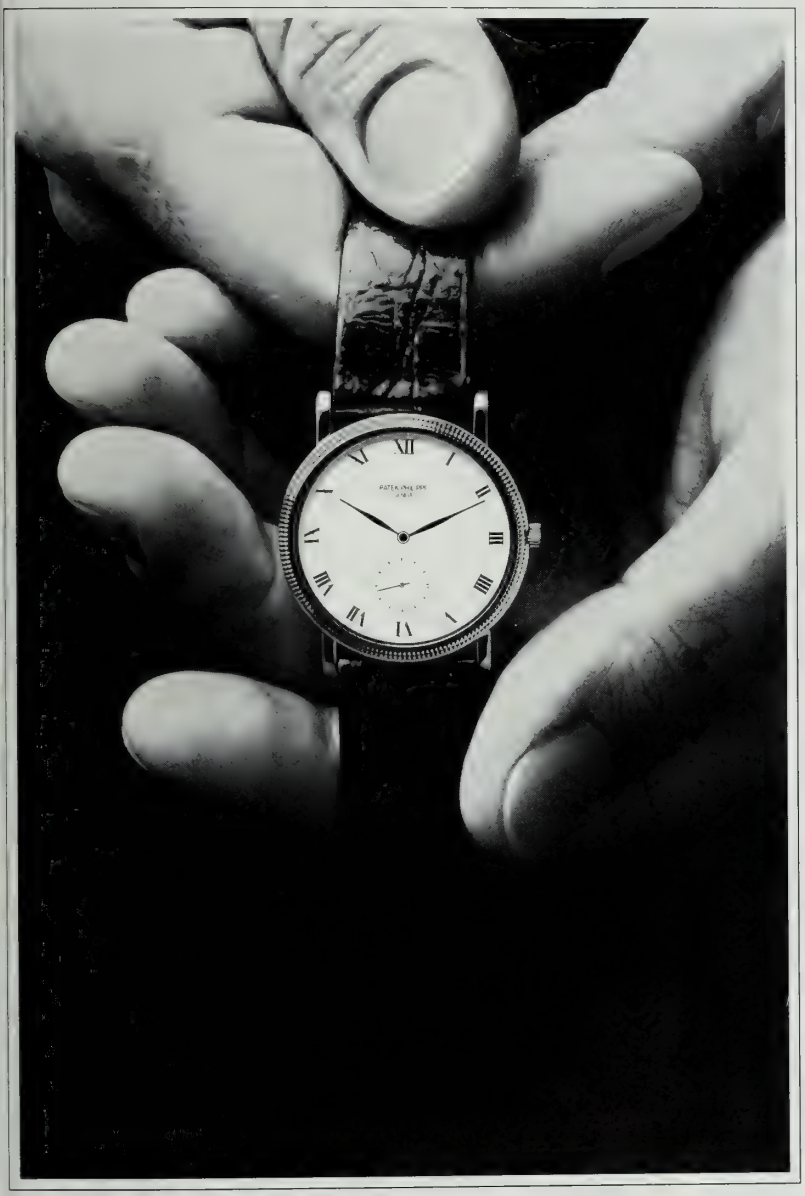
Lee—who was [illegible] matrimony millionaires [illegible] report to worldliness [illegible] had a taste for elegance [illegible] yet know how to achieve [illegible] he was at the time in his

Porter described their house, at 13 rue Monsieur, as "a come-all-ye for those who knew the passwords of art and music." BELOW: The salon, with its zebra rugs and Art Déco furnishings, was the gathering place for luminaries as diverse as Shaw, Galsworthy, Rubinstein, Stravinsky, Churchill, Diaghilev, Berlin, Coward, Gershwin and Rodgers.



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Revisiting the Composer's Jazz-Age Salon in Paris
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Linda's style was unique—be it in furnishings, conversation, manner or clothes.



"I must play to work and I must work to play. It's all bound together," Porter once said. ABOVE: The upstairs sitting room was often the setting for small musicales; there, Arthur Rubinstein played and Feodor Chaliapin sang. Linda, renowned as a socialite and hostess, decorated it to be lively rather than staid, to suit Cole's popular music.

ties, he had not written a hit show or come into the large inheritance that would make life almost too easy for him. Linda Lee, tall and blond with cerulean-blue eyes, had been called the most beautiful woman in America a decade before. Now that she was over thirty-five, by which time one would have expected her looks to have faded a bit, she seemingly had conquered time, for she was termed the most beautiful woman in the world.

On the other hand, Porter was short and rather bug-eyed and eight years younger than Lee, but she was charmed by the open-faced good humor of the Hoosier farm boy and enchanted by his sassy songs.

Porter, who had decided to stay on in Paris after World War I, was then living in a flat off the Place Vendôme. He had always been a Francophile—perhaps *Parisiophile* would be a better word, for he cared not a jot for Provence or Burgundy—since he was in his teens and had spent his summer holidays in the city. His current lifestyle was made possible by a generous allowance from his mother over the loud disapproval of his grandfather, who owned properties in Illinois, Ohio, Kentucky and West Virginia and wanted Porter to return to their hometown of Peru, Indiana, to manage the huge real estate holdings that would one day be his.

After a two-year courtship and their marriage in 1919, Linda sold her confining rue de la Baume house, and for a quarter of a million dollars (of her own money) bought a lavish home in the fashionable Invalides quarter, where the Eiffel Tower looms in Belle Epoque splendor over the wide residential streets. The newlyweds then moved to rue Monsieur, which has a mere dozen large individual houses, each with a courtyard. The street is only one block long, and still most fashionable today.

Linda's style was unique—be it in



"There is always enough money in the world—never enough beauty," Porter believed. ABOVE: Tea was served in the library, furnished with French and Chinese pieces. Linda, renowned for her decorating flair, [illegible] to Elsie de Wolfe



Linda designed Cole's all-white studio so that nothing would distract him while he worked. Generally, he sketched his music at the piano, then, being left-handed, he would move his chair to the square table and transcribe the music into a legible form.

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Revisiting the Composer's Jazz-Age Salon in Paris
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furnishings, conversation, manner or clothes. (She personified chic, often wearing a simple black dress highlighted by one exquisite piece of jewelry.) So great was her reputation as a superb hostess that Elsie de Wolfe, who gave up a middling career as an actress and became the first twentieth-century interior decorator, consulted her in matters of food, wine—even furniture. Single-handedly, the new Mrs. Cole Porter turned 13 rue Monsieur into a showplace.

When guests first crossed its broad circular entrance hall, which was done in checkerboard black-and-white-marble flooring with imposing white-marble columns surrounding the curved staircase, they knew it was a distinctively designed residence, exquisitely furnished.

The salon held a huge ebony Steinway, red-lacquered armchairs cushioned in white kid leather, with cut-velvet sofas dyed to match the angular Art Déco armchairs. Floor-to-ceiling taffeta draperies were lit from behind with pinkish lights, and they served to banish the frequently leaden Paris sky. But the most startling objects in the room were two zebra-skin rugs. Continuing in the belief that there should be one and only one astonishing effect in each room, Linda had the walls of the large library off the salon covered in platinum paper, and although it sounds garish today, the décor, replete with Chinese scrolls and Chippendale furniture, succeeded in creating the atmosphere she was after—one of restful simplicity.

Certainly 13 rue Monsieur reflected Linda, and as Moss Hart put it in his autobiography, *Act One*, "Everything and everyone in their house seemed to shine and sparkle with a little of her own special grace. She was a woman of immense delicacy, with an enchanting turn of mind, as easily beguiled by a chorus girl as a duchess and equally at h[illegible] both."

If it was her ho[illegible] primarily tailored to the ser[illegible] her gifted husband and the l[illegible]

enjoyed. The Porters were extremely social creatures and loved partygoing and party giving. To this end, in one of her first acts upon acquiring the house, Linda had the huge basement cleared out, put in hardwood floors and entirely lined the walls with mirrors and banquettes. With a bandstand in one corner, the room was used solely for large parties and dancing.

Linda, who was a strong believer in the adage that form follows function, created a pristine study for Cole with nothing to distract him from his work—except an exotic tree. She had imported and planted the tree in the center of the courtyard, and Cole found it relaxing and drew inspiration while focusing on it. In order to provide sufficient light for him to work on his manuscripts, she had removed the rear wall of the room and replaced it with a huge sheet of frosted glass. But lest her husband be deprived of his inspirational totem, she had the center of the pane cut to the shape of the tree and filled with clear glass. Beyond that there was nothing to divert Cole from his compositions. The unadorned white walls, a white grand piano, a white working table, a hundred sharpened white pencils and a fireplace were all the minimalist room contained.

It was there that he wrote his songs, polishing those to be performed—sometimes later that same night—in the salon at one of their soirées. He would sing in his rather high-pitched nasal voice to the begowned and tuxedoed assemblage after dinner.

The Porter salon drew its guests from aristocrats, statesmen and show business personalities, but both Cole and Linda eschewed the literati in favor of the social and theatrical circles. Gertrude Stein, Ernest Hemingway and the Scott Fitzgeralds were persona non grata, while typical Porterean dinner guests might include Winston Churchill, Fanny Brice, the Aga Kahn, Beatrice Lillie, Noël Coward, the Rothschilds, Mary Garden, Arthur Rubinstein, George Gershwin and Douglas Fairbanks, Jr., and Sr.

Cole's performances were always heartily applauded, and occasionally one of the invitees—who may not have been aware of his private income—would suggest that he arrange to have his amusing or poignant works published, whereupon Cole invariably protested that he was not interested in commercial acceptance. Yet his intimate friends knew that wasn't true, and that he was sending songs to agents, just waiting for a break on Broadway.

Because she saw through her husband's façade and knew how he longed for some success with his music, Linda tried to help him shift gears and break into serious composition in the early years of their marriage. She went so far as to offer to pay Igor Stravinsky to teach Cole composition and openly offered a handsome sum first to George Bernard Shaw, then to John Galsworthy and finally to Arnold Bennett if they could come up with a libretto her husband might turn into an opera.

It was there that he wrote his songs, polishing those to be performed in the salon at one of their soirées.

Luckily for all future Porterphiles, in 1923, after Cole had written his only serious extended composition, a ballet, *Within the Quota*, and it had been performed with moderate suc-

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Revisiting the Composer's Jazz-Age Salon in Paris

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cess at the Théâtre des Champs-Elysées, he was to abandon concert composition forever. After heeding some good advice from Richard Rodgers, who very much admired his songs, Porter vowed to succeed in the world of popular music and spent a greater part of each day in his small studio. Rodgers and his collaborator, Lorenz Hart, were the only Americans who were then turning out the kind of urbane and worldly songs Cole Porter wrote.

But even with his renewed industry, Porter's road to celebrity was not an easy course. Sensitive and unable to face rejection, he almost gave up his quest for a songwriting career and became a dilettante after the Broadway failure of his 1924 show, *Greenwich Village Follies*. His reasons are perfectly understandable, for he had not grown up—as had so many of his contemporaries—in the hard-knock world of Tin Pan Alley. Selling his songs to artists' agents and managers was demeaning to him. It was easier to send them in from the comfort of 13 rue Monsieur or from one of the palazzos in Venice where he and Linda summered.

Porter would have to wait four years more, until 1928, for the tandem success of the Paris-born *La Revue des Ambassadeurs* and the New York premiere of *Paris*, which featured "Let's Do It." But the simultaneous success of a revue and a risqué song does not in itself spell celebrity, and he was to mark time for yet another year until "What Is This Thing Called Love" from *Wake Up and Dream* became the smash hit song that swept both the Continent and America in 1929. Actually, the Cole Porter name only became a sophisticated household word in 1934, when *Anything Goes*, with five top hit songs, became that year's most successful musical. Soon the exotic beguines and major-minor foxtrots of Cole Porter would be sung in boîtes, cabarets and penthouses around the world. By then he was in his early forties.

As his fame heightened, the Porters divided their time between New York, Venice, Paris, London and Hollywood, until 1937, when both of Cole's legs were broken in a devastating riding accident. Even massive doses of painkillers were ineffective against the torture the surgery and resetting of bones caused him. Over the years, Porter was to undergo thirty-two additional operations before losing the battle late in his life and being forced to have his right leg amputated at the hip.

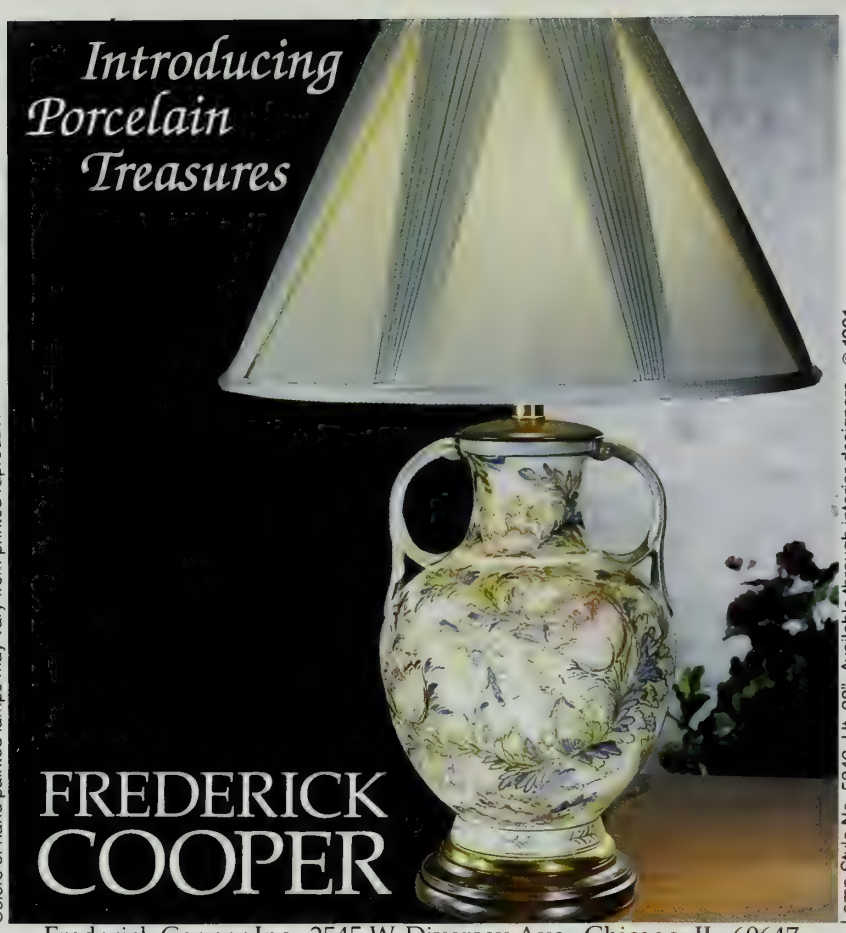
The only way he found to distance himself from the pain was to bury his mind in his songwriting or to bake his wounded limbs in the sun. Linda realized that would necessarily entail remaining in New York or Hollywood, and feeling it might be years before Cole would be able to climb stairs again, decided to close 13 rue Monsieur. She had four vans full of furniture, silver, crystal, books, paintings and antiques shipped to New York and put into storage.

Then, in 1939, sensing the coming conflict that was to erupt into war and the German occupation of Paris, Linda disposed of their extensive wine collection and closed the house completely. After the war, when the property once again became hers, she turned it over to a private girls' school, all the while hoping one day to go back to that legendary existence. But it was not to be.

The world had moved on, taking her life and Cole's mercurial career with it. Linda and Cole rented two lofty apartments in the Waldorf Towers, owned a beach house in Malibu and in the East shuttled between New York and Williamstown, Massachusetts, in the Berkshires. There Linda found a two-hundred-acre estate, Buxton Hill, which she decorated lovingly with all the furniture she had brought over from rue Monsieur. She even refurbished the gatekeeper's cottage, which became Cole's studio. Cole put up a sign outside it proclaiming No Trespassing, and the

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The Composer's Jazz-Age Salon in Paris
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cottage was to be known by that name ever after.

Cole Porter followed *Anything Goes* with a string of hits and some flops. When he was at his nadir following the disasters of *Seven Lively Arts* (1944) and *Around the World in 80 Days* (1946), he came up with perhaps his masterwork in 1948, *Kiss Me, Kate*, based on Shakespeare's *Taming of the Shrew*. After that, he was again considered "written out" until he produced two more smash hits: *Can-Can* in 1953 and *Silk Stockings* in 1955.

When Linda died in 1954, Cole disposed of 13 rue Monsieur, knowing he would never be coming back to live in Paris. His love affair with the city was over. He complained to his friends that the French government had never honored him for "I Love Paris" or "C'est Magnifique," songs

The Cole Porter name became a household word in 1934, when *Anything Goes* became that year's most successful musical.

that celebrated France the world over, although they had given the Legion d'Honneur to some who had contributed far less.

Now that he had stopped composing altogether, he motored every weekend to the Berkshire retreat Linda had found, but he felt uncomfortable in the midst of souvenirs and mementos of their life together. Accordingly, he had the main house razed, and at tremendous cost moved the gatekeeper's cottage to the highest elevation on the property so that he could look out at the trees. And who is to say that he did not equate the view that spread before his eyes at No Trespassing with the magical one his beloved Linda had created for the all-white studio room in 13 rue Monsieur? □

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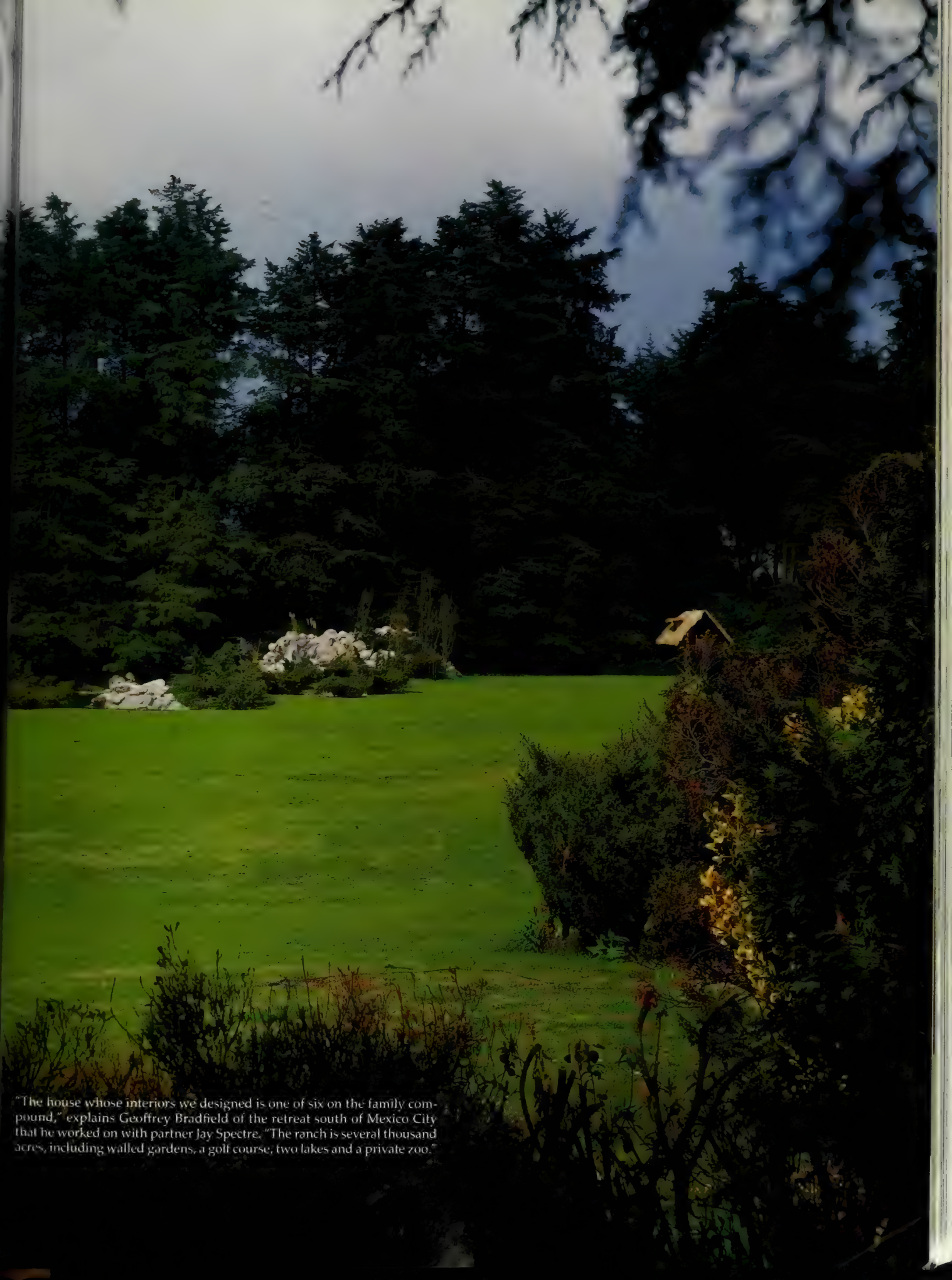
*Seats upholstered in leather except for back side of front seats, bottom cushion side panels, and other minor areas. ©1992 Mazda Motor of America, Inc



International Spirit in Mexico

A Norman-Style Ranch Outside the Capital

INTERIOR DESIGN BY JAY SPECTRE, ASID, AND GEOFFREY N. BRADFIELD, ASID
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY DURSTON SAYLOR



"The house whose interiors we designed is one of six on the family compound," explains Geoffrey Bradfield of the retreat south of Mexico City that he worked on with partner Jay Spectre. "The ranch is several thousand acres, including walled gardens, a golf course, two lakes and a private zoo."





ABOVE: "The architecture is a combination of nineteenth-century Normandy and Tudor Revival styles," notes Jay Spectre. The man-made lake bordering the north end of the house features a geyser and a waterfall and is often graced by swans.

"I HAD NEVER worked on a property where things were so well planned," says Jay Spectre about a family compound on a ranch of several thousand acres outside Mexico City. With a stable of Arabian horses, a private zoo inhabited by rare cats (including pumas and panthers), tennis courts, a golf course, an indoor pool and a collection of vintage cars, the ranch has the quality of a fairy-tale domain, symbolized by the series of half-timbered Normandy and Tudor Revival–style connected cottages that make up the main house. [illegible] early stage when Jay and I were [illegible] at the house," says Spectre's partner, Geoffrey Bradfield, "we mentioned to our clients that it would be improved by a water garden. When we returned two weeks later, there was a lake built at one end of the house."

In fact, the seeming ease and perfection of the interior design work came about because of a long relationship that has produced trust and the highest professional standards on both sides. "This is the seventh project we've done for the clients," says Bradfield. "They have houses and apartments in Colorado, Texas and New York City, in addition to their



"We wanted the interiors to repeat the exterior contrasts," says Bradfield. Mounted on a living room wall is a Mexican landscape. A table made from a Roman mosaic stands on a Sultanabad rug. Sofas designed by Spectre and Bradfield. In foreground, George III armchairs; at rear, a Georgian wing chair. Clarence House sofa suede and chintz used for pillows and draperies.

"At the ranch there is probably the finest private collection of paintings by Rufino Tamayo in the world," says Jay Spectre.

principal residence in Mexico City and the ranch."

Although the husband is an international businessman with a hectic schedule, he is also a connoisseur and collector, and it was through a New York dealer in antique porcelain—one of his interests—that he and Jay Spectre first met. "His taste is very wide-ranging," says Spectre, "and each of his properties is distinguished by diverse works of art. In the New York apartment there is Oriental porcelain and several Picassos; in the house in Mexico City there is a Toulouse-Lautrec, works by Renoir and sculptures by Henry Moore and Maillol; and at the ranch there is probably the finest private collection of paintings by Rufino Tamayo in the world."

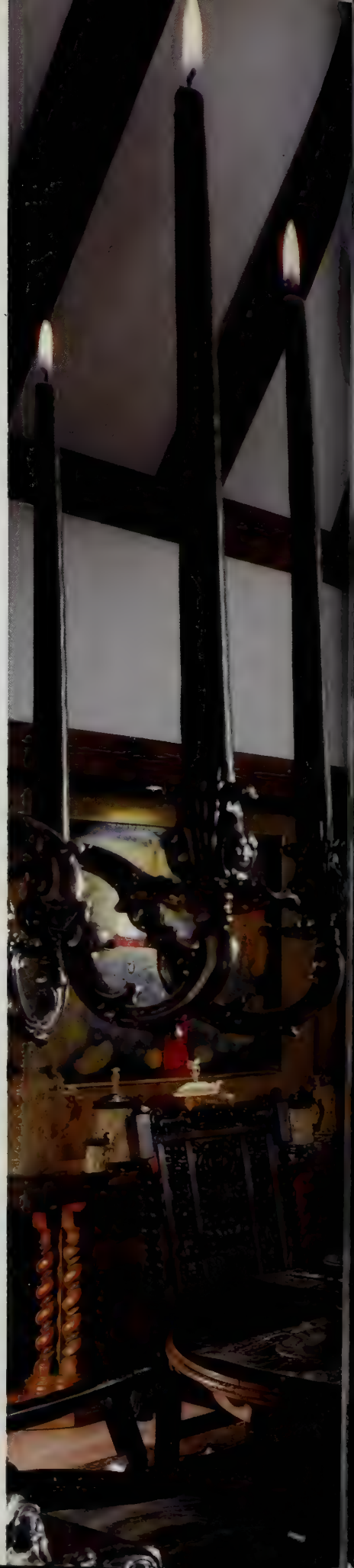
When the clients first brought Spectre and Bradfield to the ranch, they explained that its verdant wonders had been carved out of an arid valley. They had put five other houses there for different family members and wanted to expand the Normandy-style cottages that made up the main house. "Considering what had already been done, everything seemed possible," says Bradfield. "All I could think of when we approached from the surrounding countryside [illegible] scene in the silent film *Mat[illegible]* there is suddenly a [illegible]ains playing, peacocks a[illegible]wers, and the subtitle says 'Pleasure Garden.' "

"The workmanship all over the grounds is extraordinary," notes Spectre. "The roads are cobblestone, and stonemasons trained in a European craft centuries old hewed the stone for the house on the site."

When it came to doing the interiors, "we wanted to have the same surprises and contrasts as there were outside," says Geoffrey Bradfield, "so we introduced luxurious textures against stone and wood." In the living room, for instance, there are two low tables made from fourth-century B.C. Roman mosaics, Georgian mahogany chairs, suede sofas designed by Spectre and Bradfield, and Sultanabad and Ushak rugs—each with a blue background in the shade particularly favored by the wife.

The dining room, which the designers added to the original house, has the rough plaster, exposed beams and hand-hewn stone arch characteristic of the rest of the house, and it features the peaked timbered roof of a Tudor banquet hall as well. Contrasting with the rustic vigor of the room is the carving on the Jacobean Revival dining chairs, a Persian rug and two Tamayo paintings.

Examples of the whimsy that the designers subtly emphasized are found in the wine cellar and the breakfast room. The wine cellar, home to a large and sophisticated collection



The height [illegible] dining room is emphasized by dark-stained beams against [illegible]nted plaster [illegible] circa 1890 French brass chandelier. Surrounding the l[illegible] table[illegible]bean Revival chairs. Rufino Tamayo's 1988 *Delicia de Qu[illegible]* [illegible]ett. Clare[illegible]stry fabric. Heriz-patterned carpet.







"While comfort was foremost in our thinking, there is such magic on the ranch, we wanted to create the same feeling inside," Bradfield says. OPPOSITE: *Hombre Riendo*, 1956, by Rufino Tamayo is displayed above the fireplace in the master bedroom.

ABOVE: "The main deck off the breakfast room extends onto the lake, offering a quite romantic view," says Bradfield. "Our clients often enjoy having alfresco breakfast and lunch there." The floral print on the balloon shade is from Stroheim & Romann.

of vintages, is furnished with a table and chairs of the nineteenth-century Black Forest style, alive with hand-carved bears and *faux* branches. "It's a room where they can come to choose the wine they'll have with dinner," Bradfield explains. "Or they may want to spend time there after dinner—it's not just a storeroom." The breakfast room, which overlooks a terrace jutting out into the lake at the north end of the house, sports a rug on which leopards and other jungle animals prowl through foliage, designed by Jay Spectre in homage to the family zoo on the ranch.

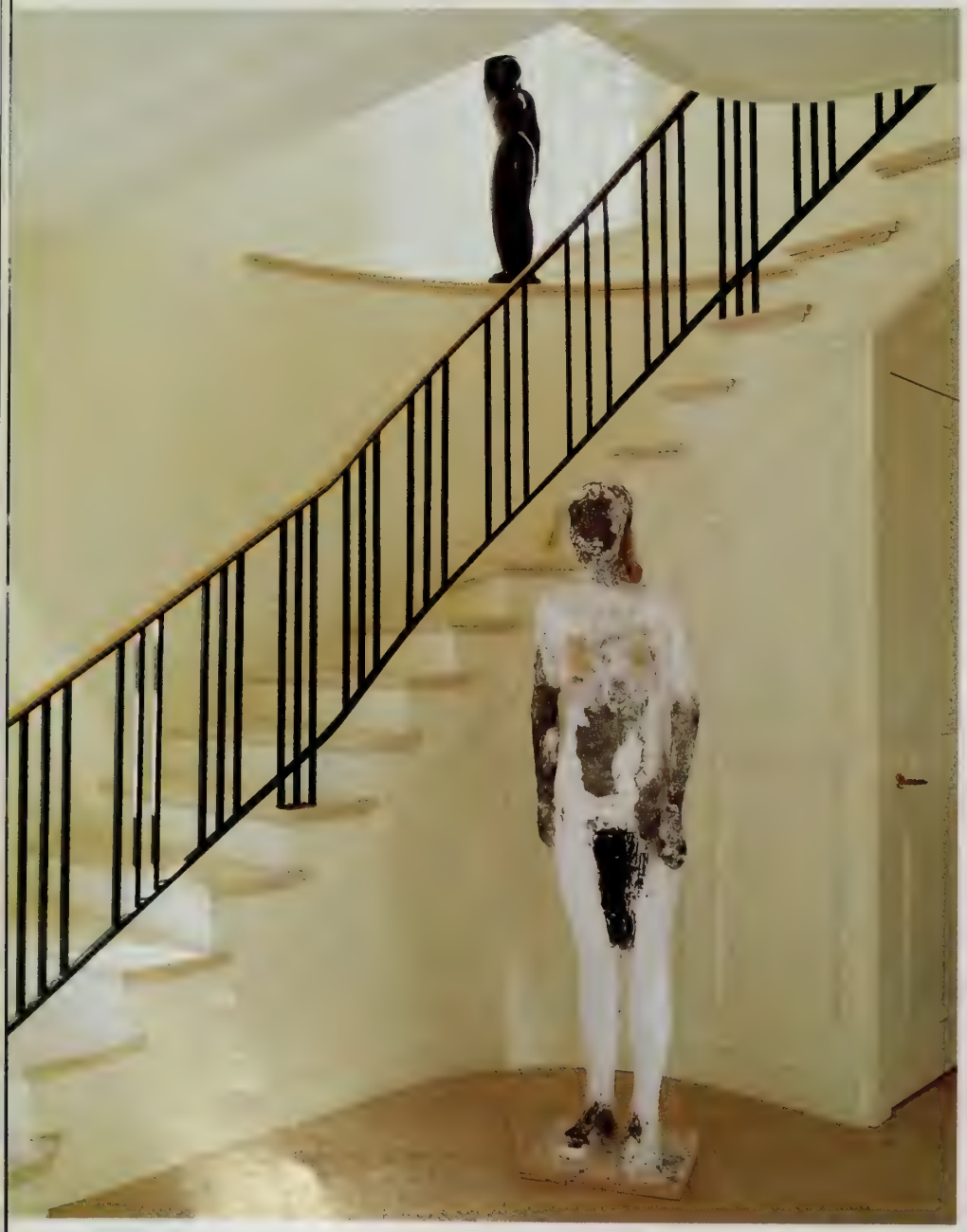
The playfulness of the design reflects what the owners and their children experience every day of their lives. "These people may call us when they come to New York and say, 'Join us! We're going out to dinner; there are twenty-four of us,' " says Bradfield. "They always make you feel that you're welcome." But the last word on how his clients live is left to Jay Spectre. "I asked the wife on her birthday what she most wanted," he recounts, "and she answered simply, 'I want nothing to change.' " □

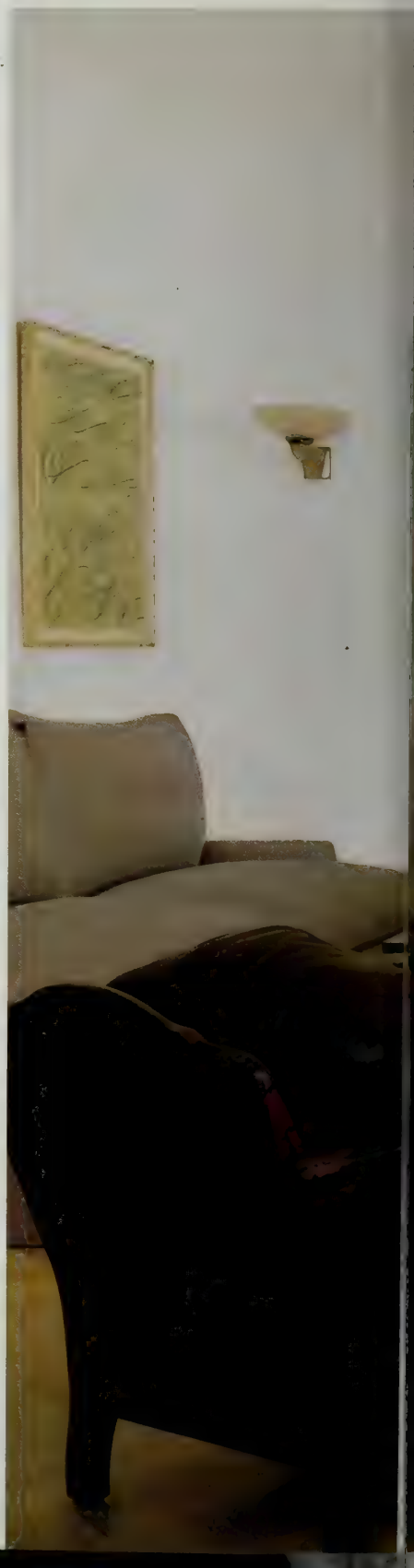
"We introduced luxurious textures against stone and wood."

Lightness of Being

Clean Lines and Bright Spaces Distinguish a Southern California House

ARCHITECTURE BY JAMES E. DOLENA INTERIOR DESIGN BY CRAIG WRIGHT
TEXT BY HUNTER DROHOJOWSKA PHOTOGRAPHY BY JOHN VAUGHAN





"It's a stud[y] in black and white and shades of gray," says Craig Wright, the Los Angeles de[signer] who did the interiors of a 1930s James E. Dolena house for Judi and Br[uce] in Brentwood, California. ABOVE: "The entrance hall is an uncluttered sp[ace] with a gently curving staircase that acts as sculpture," says Wright. Below th[e] [s]culpture-inspired banister is a 1990 standing figure by Manuel Neri.

BELOW: "We used a combination of Art Déco, Biedermeier and Oriental antiques, juxtaposed with contemporary art," says Wright. David Hockney's *Celia in a Polka Dot Dress*, 1980, hangs above the Dolena-designed chimneypiece. Accenting the room are Syrian ceramics, on the mantel, and Egyptian bronzes, right—all from Craig Wright's shop, Quatrain.

DECORATING IS A discipline of diplomacy. Craig Wright demonstrated his finesse when, over the course of three years, he designed the interior of the same residence for two different clients in two contrasting styles. "It was wonderful but quite a challenge," he says. "The clients were friends, and I knew they would compare results. It was very political."

Located in the Brentwood area of Los Angeles, the house is a Georgian Revival that Los Angeles architect James E. Dolena designed for himself



in the 1930s. Dolena is remembered for some splendid residences, including the Conrad Hilton estate, Casa Encantada in Bel-Air (see *Architectural Digest*, February 1987)—now owned by David Murdock—and the Los Angeles landmark Farmers Market.

Mark and Marcie Feldman bought the house in 1987 and encouraged Wright's desire to emphasize its glamour (see *Architectural Digest*, September 1990). When the clients decided to move, their friends Bruce and Judi Stern offered to buy it and asked Wright to redo the interior. Where the Feldmans had wanted coffered mahogany ceilings, patterned rugs and ornate European and Chinese antiques—the trademark style Wright has developed through his antiques showroom, Quatrain, in West Hollywood—the Sterns wanted a more modern look. "I had my own ideas of what the house should look like," recalls Judi Stern. "I thought the architecture spoke a lot, and it didn't need an overabundance of furniture. It needed special pieces."

For Wright, the situation demanded ambassadorial skill. The two couples were not only friends, they were competitors in the clothing manufacturing business. Wright even found himself traveling with both couples on a buying excursion to Paris. "It was very confusing," he says.

Coincidentally, the Stern project came at a time when Wright himself was changing from a "proper, serious, traditional" style to one that was "younger and more fun." "Although he hadn't done a house like this, I trusted him," explains Judi Stern. "I didn't want a house full of contemporary things, I wanted a contemporary house with antiques and a look that was bright and light."

To accomplish that, Wright modified the palette to white, black and

[illegible] with a formality [illegible] Wright says of [illegible] graphs. *Ro* [illegible] which frames one wall of the living room [illegible] seating area includes a gray-silk-upholst[illegible] and an Edwardian lacquered arm[illegible] dog.





gray. "Judi gravitated toward that," he says. "It's something I wouldn't have done originally, but it fell into place naturally." Wright cleared out the house so that he could work from a clean slate—bleaching the wood floors, painting the ceilings white and removing some walls in the master bedroom.

The Sterns had collected contemporary art for many years and had come to appreciate the spare, open conditions that its presentation often requires. Dolena's twelve-foot-high living room became an ideal background for a series of lithographs by Cy Twombly. The silk-upholstered furniture, black-lacquered low tables and grand piano support the subtlety of the art. "Everything was chosen for its shape," points out Wright.

In the adjacent entrance hall stands a Manuel Neri figure, around which curves a new Art Déco–style banister that enhances the stairwell. At the far end of the space are a Chinese rootwood armchair and an eighteenth-century Chinese altar table. "I do all the buying for Quatrain, and my clients get the advantage of that," says Wright. "I travel to New York, London, Rome, Paris and elsewhere,

ABOVE: Working with Judi Stern, the designer uncovered furnishings that would complement the residents' contemporary art. "I like to stir it up a bit," says Wright. "That's where I am at the moment."

BELOW: Opening onto the garden, the club room features an Art Moderne–inspired low table and striped sofas. Jasper Johns's 1978 lithograph *Dutch Wives II* is above a French stone chimneypiece that was added by Wright. An Art Déco vase rests on the table. The chimneypiece and the 19th-century Japanese bronze bull atop it are from Quatrain.

"The contemporary pieces we used were inspired by Art Déco."

"I thought of each piece of furniture as being sculpted," says Wright. The black dining chairs were fashioned after ones by Jean-Michel Frank. Providing the background for the torchères and a dining table that was designed by Wright are Kangxi-period lacquered coromandel screens.



and I take photographs of everything I like. I keep them in a book, and some things, like the altar table, are available for years waiting for the right client. That piece is so rare that without the record book it would have been hard to find."

The entrance hall gives onto the dining room, in which the furnishings are treated as sculpture. The adjacent club room was transformed into a sunny space, with French doors that open onto the garden. French armchairs are set off by an unusual black-lacquered Chinese armoire that conceals the television. The standing lamps are Giacometti reproductions complemented by the Egyptian antiquities on the bar. "The house is all done as counterpoint," says Wright. "But there's an odd thread of continuity, since the contemporary pieces we used were inspired by Art Déco."

Indeed, Oriental and Middle Eastern art influenced the artists and designers who originated Art Déco, which served as the basis for streamlined modernity. There is a historical as well as a visual link between these disparate styles, and Wright, who studied art history and architecture at USC and UCLA, was certainly aware of the connections. "Early on, I aspired to an academic life, but I like to work with people. Intellectually I felt pulled toward art history, but personally I received so much more joy from decorating and working with people. I'm having more fun."

Outside, the prevailing colors have been extended to the flowers: White roses border the pool, white gardenias bloom in the window boxes. Dolena's original garden shed, which has the same quirky Regency-style copper roof used at Farmers Market, was remodeled as a poolhouse.

Wright made additional modifica-

BELOW: In the master bedroom, a Biedermeier commode and table flank the ebonized bentwood bed designed by Wright. "We wanted a 1930s king-size version of a Ruhlmann-like bed, but none were ever made," he notes. Over the stone fireplace is *Celia Smoking*, 1973, by David Hockney; on the table are Chinese tomb figures. Reading lamps are from Cassella.



ABOVE: "We put in black granite and hardwood floors to give it a cleaner look," says Wright of the li[illegible]led master bath. *Hyena: The Waves II* is by Frank Stella. "We worked around [illegible] windows to increase the feeling of a garden."

tions upstairs in the master bedroom, where he removed bookcases and put in windows on either side of a stone fireplace. A seldom-used balcony was converted into a walk-in closet. He also designed the bentwood bed and found a craftsman in New York who still had the presses to produce it. "I wanted a good bed. You can always tell the difference between wood and lacquer. Whenever you cheat, you can feel it," Wright explains. "It's difficult to make furniture that doesn't look tricky. It's hard to get it neutral enough." A Chinese cabinet is another triumph of his organized system of buying. "It was on the market for five years when we got it."

Reflecting on the past year of negotiations with his new and old clients, Wright sighs with relief, but he's noticeably pleased with the results. Shaking his head, he marvels, "How it all worked out, I don't know." □





To Robert Dirstein, the 18th century is the "epitome" of interior design, and he planned his town house in Toronto to reflect the spirit of the era. "It was a time when everything was refined and perfectly scaled," he says. ABOVE: In the entrance hall is an Edwardian oil by John da Costa. New York artist Robert Jackson painted the walls in a stone-block design.

A Georgian Theme for Toronto

Period Details Define a 1920s Residence

INTERIOR DESIGN BY ROBERT DIRSTEIN, ASID
TEXT BY DONALD SPOTO
PHOTOGRAPHY BY PETER VITALE

AT SOME POINT during every season of the year, a crackling fire glows comfortingly in one of the fireplaces of Robert Dirstein's Toronto town house. Chilly winds can suddenly whip across the city, and from the shores of Lake Ontario to the bustling downtown shopping malls, pedestrians can be seen hurrying for buses, taxis and subway stations.

Situated near Yonge Street, one of Toronto's main business and traffic arteries, the Dirstein residence nestles quietly, an oasis for both owner and visitor. "It was originally a Georgian-style mansion built in the 1920s," says Dirstein, who has for over four decades built a solid reputation as an interior designer with a particular affinity for eighteenth-century furniture and objects. "When the mansion



RIGHT: An Oriental lacquered screen unfolds behind a Hepplewhite settee in the living room. "It's the single dark piece in the room," says Dirstein. "It anchors the space." Clarence House damask covers the chair and ottoman.

BELOW: Dirstein made the 20-by-30-foot living room more intimate with rich fabrics. "The eighteenth-century wheelback chairs add a sculptural touch," he notes. Oil is 18th-century French. Savonnerie-style carpet is Spanish. Brunschwig & Fils wall and drapery fabrics.







Oak boiserie lines the library. "It's a refuge," says Dirstein. A bust of Aristotle dominates the Louis XVI–style secretaire. Over the Régence commode is an early-20th-century American painting of a child on a hobby horse. The table in foreground is from Sotheby's. Brunschwig & Fils striped damask. Green linen velvet from Clarence House. Scalamandre drapery trim.



An 18th-century oil by Van der Aux is featured in the dining room. "The cove lighting dramatizes the ceiling, which is covered with silver-leafed tea paper," says Dirstein. Chairs from the collection of Nelson Rockefeller join the three-pedestal English table. An Italian console supported by carved greyhounds is at right. Aubusson carpet is from the 19th century. Gracie ceiling paper.

was parceled into three condominiums, I knew this had to be my next Toronto residence," he recalls. And so he brought his experience and expertise to finishing, redecorating and designing the largest unit, a 6,000-square-foot, ten-room apartment. Dirstein is no stranger to the Georgian style. With his late partner, James Robertson, he restored a three-story Toronto house built for a woman from Savannah, Georgia (see *Architectural Digest*, February 1989).

A portrait in the ground-floor entrance hall immediately establishes the prevailing feeling of warmth and elegance. *The Glen Walker Sisters* by English painter John da Costa depicts a quartet of formally attired Edwardian gentlewomen, smiling slightly as if they had just shared a private joke. They appear proud of their family and their tradition—and perhaps of their beauty too—and they are neither arch nor coy.

"The entrance hall was large and needed character," the designer explains, "so I brought artist Robert Jackson up from New York to handpaint the walls in a stone-block design. And, as throughout the town house, we added pilasters and had all the moldings marbled." A pair of eighteenth-century Portuguese carved torchères point the way to the staircase and the main rooms above.

Upstairs, light filters through the Georgian-style windows, emphasizing the ecru and celadon fabrics in the amply proportioned living room. "I made the space softer by adding taffeta draperies and swags, and I upholstered the walls in silk damask," explains Dirstein. An Oriental lacquered screen, the single dark piece, is a dramatic focus for three conversation areas.

An antique marble fireplace and a

"I knew this had to be my next Toronto residence," Dirstein says. So he broug



A French canopy bed with silver-leafed posts and silk hangings occupies the master bedroom. An English mahogany chest-on-chest is in the corner. Beside the fireplace at right is an antique dog's bed from Paris. The lusters against the mirror are also French. The designer covered the walls in hand-painted floral paper from Gracie "to create a feeling of luxury and elegance," he says.

Louis XVI–style secretaire highlight the oak-paneled library. "There's a nice roaring fire there every day in winter," Dirstein points out. "It's a place to read, have music, spend quiet time. It's one of the few compensations for spending so much time in a cold climate."

The formal dining room is enveloped by green damask walls and a ceiling of silver-leafed Oriental tea paper. Shelves lined with the same green damask hold antique botanical-patterned platters and tureens, while blue-and-white-striped Worcester porcelain is set out on the table.

A green-and-white carpet captures southern and westerly light in the master bedroom, which is further warmed by pieces Dirstein has collected: a mahogany chest-on-chest, a gilt console, a green-lacquered fauteuil, Parisian lusters and a pair of Oriental vases on gold stands.

When he first saw the second bedroom, the designer found it cramped, and he had one wall lined with mirrored panels and minimized the wall and window treatments. The cool serenity of the emerald and celadon fabrics and wallcovering continues there too, and so a small guest bedroom has become both formal and inviting.

"I often host receptions, teas and dinner parties for charities, and fund-raising events for AIDS research and in support of music and dance companies," says Dirstein. "But the town house was created for living and enjoying, not merely as a showcase. There's room to move about, to set up extra tables for large dinners and to expand for cocktail parties, as well as areas for being alone. Just as it is with my clients, so it is with my own residence: The design and furnishings have to suit a way of life, not merely aesthetic taste." □

experience to finishing and designing the 6,000-square-foot apartment.

IN FORTY-FIVE YEARS as a movie star, Richard Widmark has played every kind of bad guy, from a cold-eyed killer to a grizzled cowboy outlaw. He's not a bad guy anymore. Nowadays, at his country house in Roxbury, Connecticut, Widmark is mowing 'em down with a tractor instead of with a gun. When he saddles up, it's to mount one of his extra-horsepower orange leviathans equipped with cutting blades sharp enough to terminate even the toughest weeds with extreme prejudice.

Roaring around the forty acres of woodland that surround the nineteenth-century barn where he lives with his wife, Jean, Widmark is the inexorable force of law and order against that unruly outlaw, nature, as he incinerates villainous tent caterpillars and tames wild undergrowth into long rows of perfect, law-abiding greensward. Mowing is his magnificent obsession. A few years ago when a tractor accident almost severed his left foot, "the question I asked the doctors was not 'Will I ever act again?' but 'Will I ever mow again?' " he says.

The stony ridges of the Litchfield Hills, where Widmark's acres perch between an orchard and a pasture, are at the heart of one of the most beautiful landscapes in New England and one of the densest communities of artistic talent in the country. White-steepled villages such as Roxbury have been the country refuge of New York poets and artists for generations. The Widmarks' neighbors are Rose and William Styron to the east (Widmark mows their back twenty) and Carol and Walter Matthau to the west (he mows their field). Arthur Miller lives down the road a piece, Philip





"What I always wanted to be, even as a kid, was a farmer," maintains Richard Widmark. INSET: The actor achieved his dream with a house on 40 acres in Roxbury, Connecticut, where he and his wife, Jean, who is standing at rear, tend to their g[illegible] and fields.

RIGHT: The Widmarks orig[illegible] purchased 20 acres of land and a one-room [illegible] barn in 1968. They have si[illegible] on porch, at left, and a two-story [illegible]

ARCHITECTURAL DIGEST VISITS:

Richard Widmark

An Arcadian Life in Connecticut for the Actor and His Wife

TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY DURSTON SAYLOR





The living room is in the barn, which, when the Widmarks first saw it, was a machine shop with woodworking tools. Jean Widmark found the dining table, captain's chairs, cricket table, three-legged stools and candelabra in England in 1949 while her husband was there on location for *Night and the City*. The lithographs over the fireplace came from Paris. Carpet by Stark.

Roth and Claire Bloom have a farmhouse nearby, and the cupboard in the Widmarks' kitchen came from a local antiques fair where they had been dragged by their friend and neighbor Vladimir Horowitz, who became obsessed with American antiques during the years he wasn't playing the piano.

The Widmark house is an expanded version of the one-room barn they bought in 1968 at the suggestion of Rose Styron. "Rose is the Perle Mesta of Connecticut real estate," Widmark says. "She called and asked if we wanted to buy [illegible] and twenty acres. We bought [illegible] the phone." Widmark, who was [illegible] Sunrise, Minnesota, where his [illegible] wned a general store, always [illegible] be a farmer. Acting was just a career he fell into, he says, because he had some talent and a good teacher. It turned out to be a lot of fun and a way to make a living; it was also responsible for the houseful of gleaming English and country French antiques that furnish the Roxbury barn.

In 1949, when Darryl F. Zanuck sent the Widmarks and their daughter, Anne, to England for four months to shoot *Night and the City*, Jean took their expense money to local shops and bought cricket tables, three-legged stools and a cobbler's bench, captain's chairs and candelabra. It was just after the war, and great pieces were going for low prices.

They met [illegible] a Halloween dance at [illegible] College in Illinois. She was the daughter of a banker; her "costume" was a riding habit. He was a scholarship kid so poor that his only blue suit was one that his mother had dyed for him using an old gray one. Widmark remembers that when he started to dance, the dye began to run and his neck and shirt turned blue. But this merchant's son was also a football star and a talented actor, and he and Jean were married in 1943, after they had both gone to New York to pursue acting careers.

By the time Rose Styron called, the Widmarks already had a mill in Warren, Connecticut, and a ranch in Hidden Valley, California. They've been shuttling back and forth between Connecticut and southern California since 1947, when Widmark starred in



The couple converted the barn's hayloft into a guest bedroom, but, says Jean Widmark, "guests never want to sleep there because it's too hot and the stairs are too steep." The cobbler's bench in front of the sofa was also acquired by Jean Widmark in England.

his first movie thriller, *Kiss of Death*. Jean Widmark gave up her own acting career when they had their child. She is now a writer as well as being Widmark's muse, funniest critic and biggest fan, and the designer for their series of homes. For the barn, she mixed the English furniture with local purchases and French pieces acquired from a friend in Los Angeles. "Being from the Midwest," Jean Widmark says, "we were thunderstruck by the sheer beauty of New England."

When the couple first visited Connecticut in the early 1940s, Richard Widmark was doing radio drama, collecting twenty-five dollars for each performance on *Aunt Jenny's Real Life*



"Bad guys are easy to play. You can get away with a lot more playing a bad guy than a straight arrow," says the actor, whose 45-year film career has encompassed roles in *Kiss of Death, Madigan* (on screen and television), *Cheyenne Autumn, How the West Was Won, Coma* and *Against All Odds*. The reading chair in Widmark's study is covered in Brunschwig & Fils fabric. Carpet by Stark.

Stories. A house in Connecticut became their common dream. "I have always been nuts about land and houses," Widmark says. "It feels very solid here because of the history, and it's a quiet style of life." Outside his study, the sun falls across the stone walls of Jean's garden and the swooping mowed fields beyond. "We've lived in California for forty years," he adds, "and we still feel like visitors. You always think California's going to blow away with the next storm. Everybody's from somewhere else and everybody is somebody else. It's really a cotton [illegible] life."

The fu[illegible]re of the mo[illegible] Widmark's ca[illegible]

acting is that too much is made of it," says the man who has starred in more than fifty movies. "If you have an initial talent, after that it's 90 percent instinct. If an actor is too intellectual it restricts him. Through the years you learn to rely on your instincts."

When the Widmarks bought it, the barn was a simple machine shop with a hayloft. A year later they landscaped and dug a pond for swimming. Then, in 1973, they had Arthur Miller's carpenter, Perry Burr, build them a few more rooms—a kitchen, a study and some upstairs bedrooms and baths. Their life is as simple as that of the pioneers who settled the state. Their original twenty acres have [illegible]me forty as they have bought fields for Widmark to clear and mow and put up garages—one for the cars and one for the tractors. "This is the industrial area," Widmark says as he strokes one of the big machines, equipped with a roll bar and hemmed in by hand mowers—for the narrow spots, he explains—and extra blades.

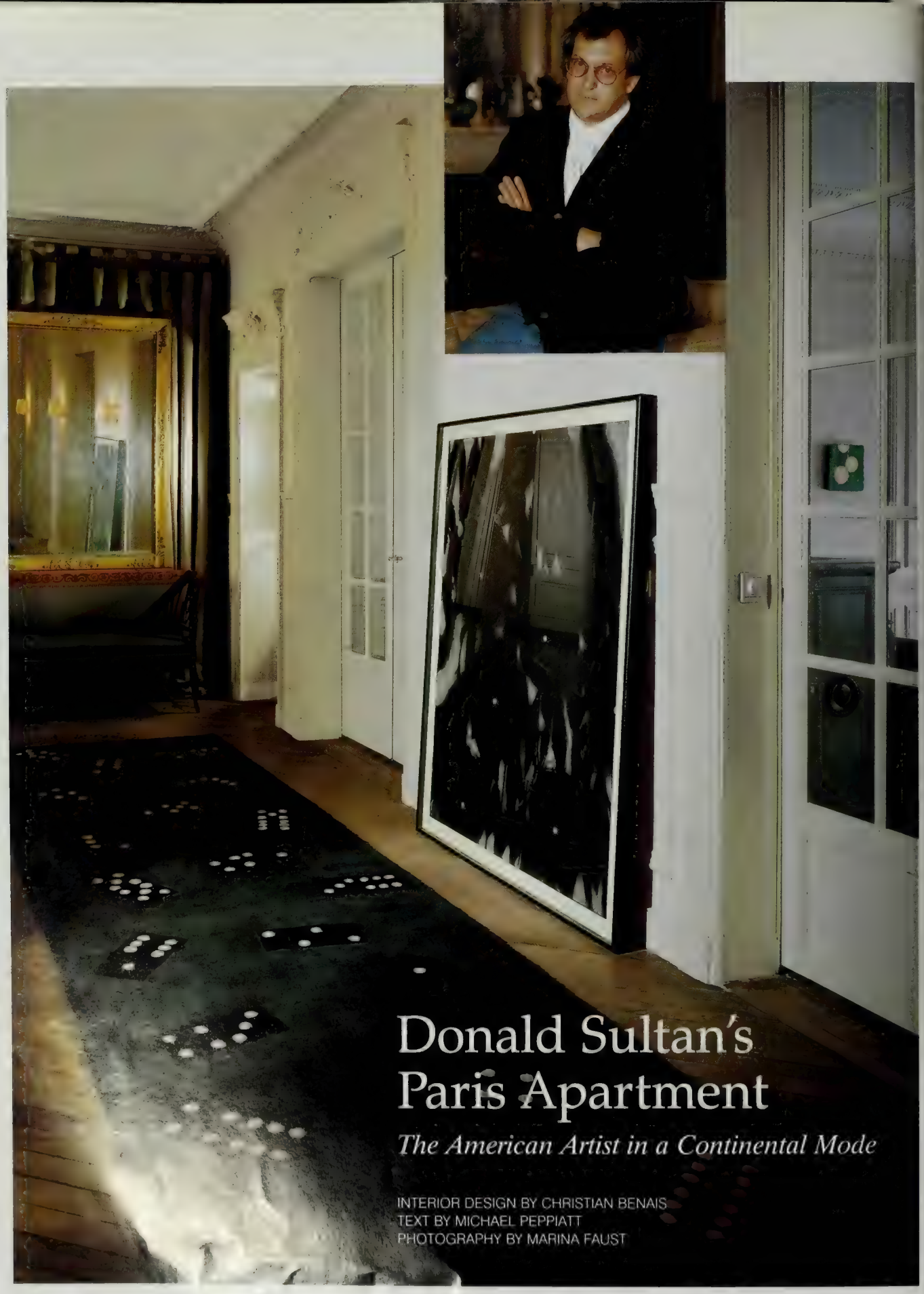
Tanned and fit, Richard Widmark is finally the farmer he always wanted to be. He is the mower of all he surveys. Like the mortarless plumb stone walls that surround the house and the white daisies that grow in the niches of rocks that push out of the rich soil, Richard and Jean Widmark belong in the Connecticut landscape, as struck by its stubborn beauty as they were when they first saw it. □





ABOVE: Surrounded by a grove of trees below the house is a spring-fed pond that the couple dug before adding the kitchen so they would have a place to swim. The small pond house is Jean Widmark's writing studio.

LEFT: "It's very satisfying, satisfyingly . . . neat," says Richard Widmark of his love of mowing. "It's about being Swedish and wanting everything to be neat and under control," adds his wife. The actor, on one of his tractors, mows not only his land but the adjoining acreage of his neighbors, who include Rose and William Styron and Carol and Walter Matthau.



Donald Sultan's Paris Apartment

The American Artist in a Continental Mode

INTERIOR DESIGN BY CHRISTIAN BENAIS
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY MARINA FAUST



"For all the moldings and the parquetry floors, I think of this place as a nineteenth-century loft," notes Sultan. A table in his studio is spread with playing cards that he designed. Cards and dominoes adorn his *Game Screen*, which was produced by Lana Jokel and manufactured by Laque D'Argent.

New York–based artist Donald Sultan (inset opposite) spends part of the year in a 19th-century apartment in Paris near the Champs-Elysées with his wife, Susan, and their two children. OPPOSITE: *Morning Glories Jan. 31, 1990*, an aquatint by Sultan, rests beside *Tapis Domino*, a carpet he designed, in the gallerylike main hall. The mirror is Charles X.

A SENSUALITY AS RICH and polished as his favored vintage Armagnac enlivens the apartment that artist Donald Sultan has chosen for his frequent stays in Paris. The amber warmth of the parquetry floors and glossy Biedermeier furniture is caught in large, ornate mirrors, mellowing the sumptuous fabrics used throughout the well-proportioned rooms. This luxury of color and material never overwhelms because each detail blends into a harmony that has benefited from the guidance of both an artist and a designer.

The apartment is just minutes from the Champs-Elysées in an area that grew during the nineteenth century into one of Paris's most fashionable residential districts. In recent times,



its proximity to the Champs-Elysées has made it more attractive to businesses. "It's just the reverse of SoHo, where I live in New York," explains Sultan. "That's a case of commercial turned residential. Here, all the buildings used to be made up entirely of bourgeois apartments, but nowadays they're full of offices. I like the idea of being the lone resident—it gives me a great feeling of freedom. I got to be here quite by chance, through a friend who'd heard about this rare apartment for rent. It suited me because it has a marvelous loftlike space, and in that respect it's very much like SoHo."

France has long attracted Sultan, his wife, Susan, and their children, Frances and Penn, who regularly spend their summers in Saint-Tropez in a house that once belonged to Postimpressionist painter Paul Signac. Sultan has had numerous ex-

LEFT: French designer Christian Benais, who worked with Sultan in decorating the apartment, fashioned the drapery fabrics in the salon, while Sultan made the bronze tiebacks. The armchair is 19th-century Russian. The *cartonnier* by the windows is also 19th century.

BELOW: Sultan's *Oranges June 17, 1991*, a work in tar, oil and spackle on tile over wood, sits on a table in the salon. The chairs and table are Biedermeier style, a favorite of the artist's.





Two aquatints by Sultan, *Morning Glories Feb. 3, 1991*, right, and *Morning Glories Feb. 5, 1991*, flank the fireplace in his studio. The French clock and candelabra of blue enamel date from the 1890s. On the table at left is *Dominos April 26, 1990*, a piece the artist created of latex, tar and spackle on tile over wood. At right are three 1991 charcoal-on-paper drawings of oranges by Sultan.

hibitions in Europe, where his work enjoys considerable repute, and he feels a natural affinity for the sophistication of Paris life. "It makes a perfect counterpoint to New York. Living here will enable me to develop my connections in Europe. It will also show my children that the world is a much bigger, more interesting place than what they've seen so far. But my real test for the apartment and for life here is how well I manage to work. I like the challenge of being in a new place, and I think the change will be beneficial. But only time and the new paintings will tell."

Donald Sultan is not only a painter, printmaker and sculptor but a creator of objects ranging from carpets to screens. That range is hinted at in the works displayed in the apartment. Black flower paintings and prints alternate with hot-colored images of fruit, while the domino motif of a fine lacquered screen is taken up again in the carpet that runs the length of the huge central hall. The pictures heighten but also subtly question the sensual pleasures evoked by the array of fabrics, ripe fruit and decanters of wine that seem to accompany Sultan wherever he takes up residence. "I don't actually eat fruit," he says. "But I love to paint it because you can make images that are lifelike yet filled with the ambiguity of objects represented in two dimensions. A painting is always a struggle between an object and the illusion of that object."

Sultan had his first one-man show in New York in 1977, when he was twenty-six. During the 1980s he won international recognition, but his career and to a large extent the atmosphere of his paintings—their distinc-

"It has a marvelous loftlike space, and in that respect it's like SoHo."

tive blend of rich decadence and dark foreboding—remain closely linked to New York. "I think New York is still a very stimulating place to be for an artist, but I like the idea of being immersed in another culture, and it will be interesting to shuttle between two such different cities for a while. All the same, I never imagined I'd have a place specially decorated for me in Paris. I was staying with a friend in her château in the French countryside, and her decorator, Christian Benais, was there too. I admired what Christian had done, so I said to him: 'If ever I get a place in France, I'd love to have you do it for me.' "

The Paris-based designer is known for his ease and inventiveness in combining periods and styles. "I love new horizons and fresh discoveries, and the way the people of the nineteenth century mixed classical elements with the exotic and their own contemporary style without fear," Benais says. "And I love the extravagance of the nineteenth century—ghastly as it can be, marvelous as it often is. Donald's apartment is a classic Parisian example of the early 1900s, with a broad hall that runs from one end to the other. Lots of Parisian interiors of the time were designed on this model, with the reception rooms on one side of the hall and the bedrooms on the other. Day and night, as it were.



ABOVE: "I have a passion for the nineteenth century," says Benais, who arrayed the bedroom of the Sultans' daughter, Frances, with wall and drapery fabrics of his own design.



BELOW: A pair of Gothic Revival candelabra and a 19th-century gilt figural clock join a small reproduction of the *Mona Lisa* on the 19th-century fireplace in the master bedroom.

"I hadn't worked for an artist before," Benais continues. "And I have such respect for artists that I was quite daunted about decorating Donald Sultan's pied-à-terre. I feel close to painters, so I was particularly anxious to get a good sense of what Donald wanted. It turned out to be much easier than I'd expected. We spent a lot of time together—I can never work for someone I haven't gotten to know well—and I could see that he had an instinct for where things should be in an interior, how they should look.

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Poetic License

Tradition Reigns in Cornelia and Martin Bregman's Manhattan Apartment

INTERIOR DESIGN BY JOHN ROBERT MOORE II TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY DAVID PHELPS



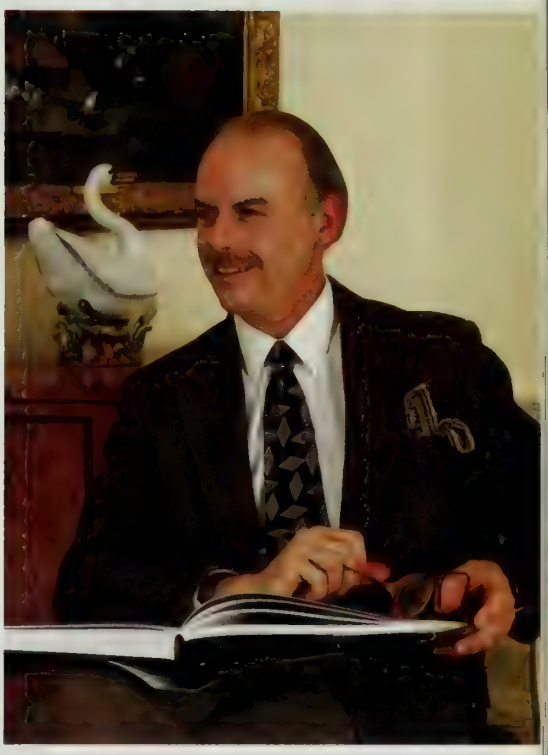




"When Marty moved to New York from the West Coast he changed his aesthetic—from contemporary to very English and very traditional," says designer John Robert Moore II (right) of film producer Martin Bregman. ABOVE: Bregman and his wife, Cornelia.

"MARTY SAID TO ME, 'Go ahead, you're the director,' " recalls designer John Robert Moore II. The Marty issuing this directive was no less than Martin Bregman, producer of such films as *Scarface*, *Serpico*, *Dog Day Afternoon* and *Sea of Love*. He and his wife, actress Cornelia Sharpe (her last film was the Bregman-produced *Venom*), had just hired Moore to decorate their new ten-room Park Avenue apartment. Having recently moved from a starkly modern setting—"I've never felt very permanent in a contemporary environment," Martin Bregman admits—they were turning to a designer known for his Continental potpourri of styles.

As the apartment was in itself uninteresting, what had to be established from the start was an architectural mood. The Bregmans and Moore, concurring that the look should be basically English, picked up and went



LEFT: The living room's focal point is a circa 1780 portrait, *Robert Sutton and His Family* by Thomas Bardwell. A pair of 19th-century Italian wall sconces and the crystal-and-ormolu lamps are from Nesle. Fabrics for the sofa and pillows from Clarence House. Ottoman and drapery fabrics, Scalamandré. Carpet, Stark.



Moore accompanied the [illegible] one summer on a shopping trip to purchase most of the[m]. [illegible] *Still Life*, 1715, by Gaspar Pieter Verbruggen is displayed [illegible] the living room. A Meissen swan rests on an Engli[sh] [illegible] cabinet from Hyde Park Antiques. An Adamesque [illegible] Pembroke table.

"A big big sofa becomes more obvious if you upholster it in red—it's like a big big lady."



"We did all the right shops in town, but we also made the scene at places like Bermondsey market, which starts at four in the morning," says Cornelia Bregman. "We set forth with flashlights, and it couldn't have been more exciting—it's the whole idea of discovery." In the pine-paneled library are a 19th-century horse painting by Charles Town and an X-stool with carved and gilded rams' heads. The chintz on the wing chair is by Cowtan & Tout. Sofa leather and drapery fabric and fringe by Clarence House.

straight to the source. "We spent most of a summer in England, acquiring," Moore says. "I've always found it more effective to take clients into shops instead of just showing them photographs. I think it's important that they first experience their furniture in the country it comes from."

The mood of the apartment is palpable the moment the elevator stops at the Bregmans' tiny foyer, which imagination and a sense of fantasy have succeeded in making richly dramatic. The elevator door, painted to look like porphyry, opens onto a *faux-marbre* floor, while overhead a radiating mirrored ceiling dizzily reflects a Regency rosewood cabinet with a painted top. The chandelier is nineteenth-century French and, consisting as it does of a gilded cage with a porcelain parrot inside, *très amusant*. "It's nice, when you walk in, to be confronted by an element of surprise rather than just a plain wall with two prints hanging over a chest," Moore says, adding that the high point of English style was often some kind of exotic folly or eccentric pavilion.

The English also favor great halls, and when Moore has the opportunity to work on a hall that's roomy enough to count as actual living space, he goes all out to make it livable. He brought the Bregmans' hall to life through butterscotch walls and an eighteenth-century English mahogany breakfront stocked with the collection of books and Spode the couple had accumulated. The Bechstein piano was something that Moore felt would vivify a dead corner of the room—in fact, he had no trouble picturing a pianist at the keyboard, since the Bregmans traditionally have one on hand at cocktail parties. For—make no mistake—this was to be an apartment for entertaining. "Cornelia and I entertain a lot of the people I do business with," says Martin Bregman, and since his biz is show, we're left to imagine the likes of Alan Alda, Al Pacino and Meryl Streep. "Establishing how people entertain dictates how you make apartments flow," the designer explains.

Because the living room was to be





used for large parties, Moore decided to create several little corners for private talk, thereby making the whole space work instead of just a fireside seating area. "That's where rooms sort of fall apart," he cautions. He always builds his rooms around "one wonderful thing," he says, "preferably a larger-scale item—it gives you a jumping-off point." Here he started with a bureau-secretary emblazoned with "some of that mad chinoiserie that the English adored." Not for this designer the typical brown British room. "I like English furniture to be exciting—they took what I call poetic license in some of their finest pieces," he maintains.

An eighteenth-century oil painting by Thomas Bardwell, titled *Robert Sutton and His Family*, hangs over the sofa—the very essence of indestructible English family life and indeed an earnest of the permanence that Martin Bregman said he yearned for. The cream-glazed walls have the nubby texture of linen painted and then sanded. The room as a whole, all its colors warming and melting, has a quality of sumptuous serenity. Moore kept to a simple palette, with the larger pieces in light colors so they would disappear in scale. "After all," he explains, "a big big sofa becomes more obvious if you upholster it in red rather than cream—it's like a big big lady. That's why the Queen Mother always wears pastels."

When one analyzes the overall scheme, everything in the room (in fact, in the whole apartment) turns out to have some pattern. The damask of the sofa has a subtle weave; some of the pillows are brocade; there's a moiré covering on a side table; the draperies are strié taffeta; a Gainsborough chair is upholstered in a patterned Italian cut velvet. "Nature is full of pattern," observes John

Melchior de Hondecoeter's *Elegant Fowl in a Landscape* hangs in the dining room, which is filled with English mahogany pieces, including a triple-pedestal table, 19th-century chairs and a sideboard. Over the side table is a Georgian mirror from Hyde Park Antiques. Fabric on chairs by Scalamandré. Carpet by Stark.





RIGHT: A canopy bed in the master bedroom is draped with hand-painted silk, from Cowtan & Tout, which is repeated on the valance. ABOVE: Arranged on the 18th-century Scotch pine mantel is part of the Bregmans' collection of 19th-century English ceramics. Italian tole sconces are from Nesle.

Robert Moore. "Just pick up any leaf."

In the dining room, stippled walls the iridescent color of the inside of a shell lend depth and dimension. A grand eighteenth-century English mahogany table, nineteenth-century English dining chairs, an old Chippendale-style sideboard, a pair of consoles from a house in Scotland featuring scenes from the estate on reverse-painted glass, all of which came from house[illegible] entertaining was [illegible]. A pair of mirrors are [illegible] gilt Ho-Ho birds and [illegible] miniature chinoiserie houses with pagodas and bells on top, chiming Chippendale's exuberant mood of play. Two gilt torchères sport phoenix birds for support. A seventeenth-century painting, *Elegant Fowl in a Landscape* by Melchior de Hondecoeter, completes the avian picture.

The paneled library—all Scotch pine in the Georgian style—was made up in London specially for Martin Bregman. "I very rarely come in here—this is all his," says his wife. Bregman himself elaborates,

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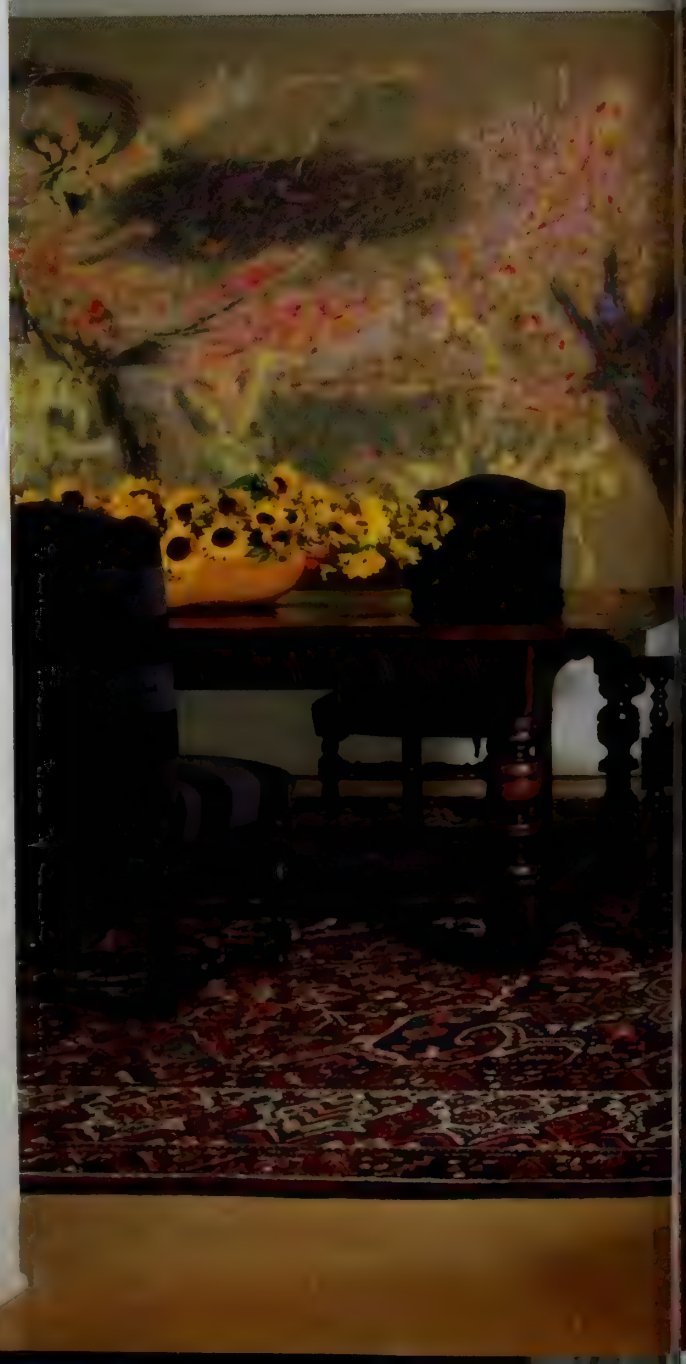




A California Perspective

Showcasing Contemporary Art in Brentwood

ARCHITECTURE BY PETER CHOATE
INTERIOR DESIGN BY JARRETT HEDBORG
TEXT BY HUNTER DROHOJOWSKA
PHOTOGRAPHY BY MARY E. NICHOLS

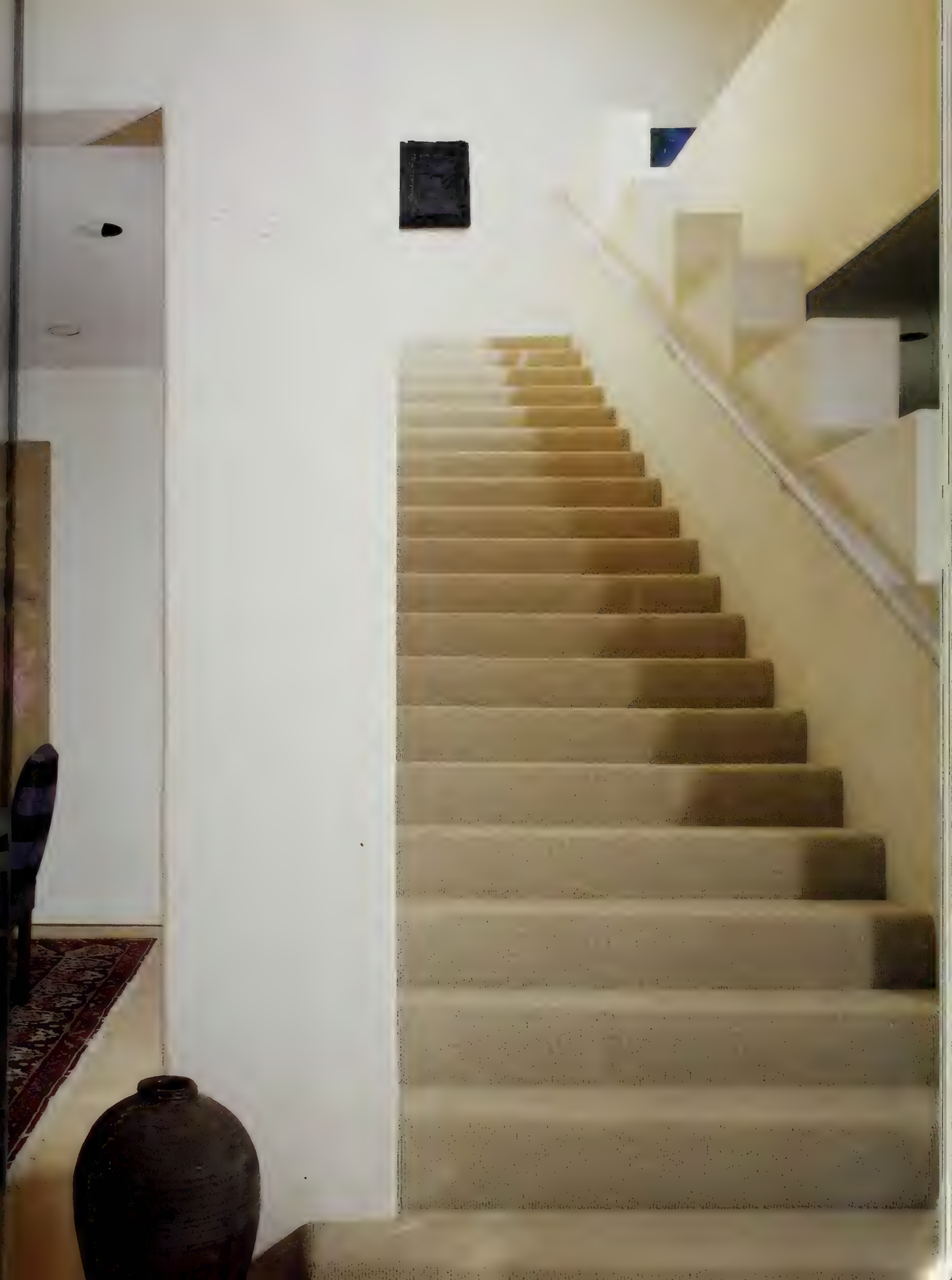


"The house had to be workable for a large family that entertains a great deal," says interior designer Jarrett Hedborg of a Brentwood, California, residence, which was built by architect Peter Choate. ABOVE: *Andrew Dasburg's Home*, a circa 1940 oil by Dasburg, is displayed in the entrance hall above a sculpture and a vase, both by Amalia de Schulthess. RIGHT: Dick Bowman's 1962 *K866* commands the dining room. Persian Bakhtiari rug.

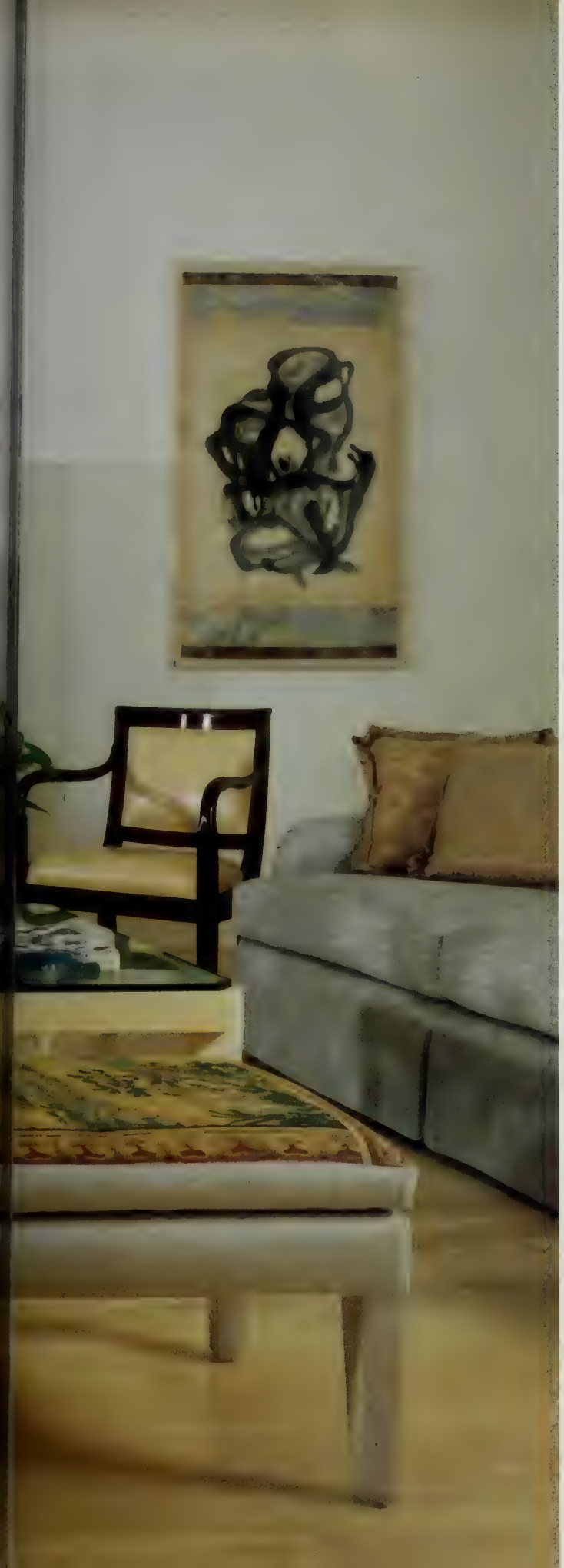
FINDING THE RIGHT designer can be as difficult as meeting the right mate, resulting in similar sorts of war stories. Take, for example, the case of a West Coast couple. They decided to build a modern structure in Brentwood, a fashionable area of west Los Angeles, specifically to complement their collection of contemporary art. They interviewed several designers but discovered they were on the wrong track when one asserted, "Once we get rid of the art, we can really go to work on this house."

The wife can laugh about this now because she ultimately found the ideal designer and friend in Jarrett Hedborg. "When we interviewed him, he said, 'Tell me where you want the paintings,' " she recalls.

The husband, a business developer from the East Coast, and his wife, a writer who grew up in Beverly Hills and Brentwood, had lived in a 1925 Spanish-







style house in Santa Monica and over the years had acquired an extensive selection of paintings and drawings. In addition, they had inherited art and furniture from their families. "It's the combination that makes it unique," Hedborg says. "These are people who have a definite visual sensibility. The question became how to display that to best advantage."

Hedborg was hired at the blueprint stage, when architect Peter Choate was still designing the modern but in many ways traditional house. Hedborg cites his philosophy regarding architects' plans: "If it works, don't fix it. I adjusted the plans only slightly. I enlarged the living room because I felt it was too small for entertaining. I asked, 'Can two people pass each other in the doorway at a party?'

"I knew you had to keep the wife's office separate but available," he continues, "so I moved it out of the master bedroom and downstairs instead. I try to keep a bedroom separate from other areas because it's a refuge. I'm not a fan of bringing work into the refuge. We also enlarged the master bedroom because I knew it was a luxury of space they would enjoy."

The couple opened up their lives to Hedborg, giving him a sense of how they really lived. All parties involved felt that too often a house doesn't embrace the lifestyle of its owners. Most salient was the fact that they had three children who were living at home. "We wanted enough rooms so that they could be around, be with their friends and be noisy but we wouldn't be able to hear them," the wife says. "We use the living and family rooms for the children."

The living room is comfortably commodious, with tall windows looking onto the gardens. A grand piano is topped with dozens of framed family photographs. Sofas and chairs upholstered in durable silver linen and a pair of wooden chairs covered in biscuit leather are aligned to either side of the recessed fireplace. A thin, horizontal painting by artist Masami Teraoka hangs above the mantel; it is flanked by a large yellow canvas by Dick Bowman and a Korean calligraphic painting. Built-in shelves hold well-worn volumes of art and fiction and small objets d'art.

The entrance hall features a light wood console supporting small works by Amalia de Schulthess beneath an Andrew Dasburg landscape of his Taos, New Mexico, house. The hall leads into the gallery, which runs parallel to the rear sculpture court and connects the living room to the family room at the opposite end of the house. There, a comfortable gray

"The clients had an extensive art collection and antiques," explains Hedborg, "and they wanted things juxtaposed in a more contemporary way." Flanking the living room's fireplace are Dick Bowman's *K838*, 1960, and a Korean calligraphic painting. Above the mantel is *Waves in Plex*, a canvas by Masami Teraoka.



ABOVE: A living room vignette is composed of *Hanauma Bay Series Video Rental II*, a 1984 watercolor by Masami Teraoka, and a 1978 *Chair Series* bronze sculpture by Amalia de Schulthess.

RIGHT: "The residents were adamant about their house having a lot of natural light inside," says Hedborg. "It just floods into the family room." *Birds in a Tree*, a 1957 oil by H. B. Wilson, is paired with a small circa 1955 Marino lithograph. Mimi London table.

banquette wraps around a log table and faces an oversize fireplace. The room, lit by a window wall, is hung with a modern abstract canvas by H. B. Wilson and a lithograph by Marino.

The residents frequently invite eight to twenty people for dinner, another factor in the design of the house. "The wife cooks," notes Hedborg. "Some people just need a kitchen for the caterers, but she really entertains. She has four sets of china, so the space has a butler's pantry." There is also a rear staircase leading from the kitchen to the children's bedrooms upstairs. "The residence is contemporary, but in floor plan it's a classic American house," says Hedborg. "When there are more than two people, rather than having amorphous rooms that blend into one another as in most modern houses, you want separate rooms for separate activities."

The dining room was proportioned to accommodate the nineteenth-century English suite of furniture that belonged to the wife's grandmother. Hedborg covered the chairs in a purple-and-charcoal linen. "We took the chairs and updated them by using the bold




LAUGHING SU
Mark Salzman

graphic fabric as a bridge to the architecture." The colors in the Persian Bakhtiari rug unify the space.

The upstairs master bedroom is done in white, cream and pale peach tones. The room is for relaxing and reading, whether lying in bed, sitting in the upholstered chairs or lounging on the window banquette. "It's bright without being oppressive," says Hedborg. "There's a tendency to make houses ablaze with skylights."

The windows across the rear of the house offer views of the gardens, courtyards and swimming pool, and fill the house with soft light. Mature sycamore and jacaranda trees shade the stepped entrance to the gardens, which were designed by landscape architect Raymond Hansen. "The house is intentionally positioned to have a series of different garden spaces," explains Hedborg, emphasizing another of the traditional additions to the design. A vegetable garden is tended by the wife, while an English tea garden provides blooms for floral arrangements. "Tennis courts look like prison exercise yards," Hedborg opines. The residents had theirs sunk and hidden behind a hedge of trees.

Despite the cool formality of the grounds, like the house, they are clearly designed to meet the needs of an active family. "Most houses are built for fictional people," says Jarrett Hedborg. "But houses are creative machines for living. This is a contemporary residence that feels personal." □

LEFT: "The master bedroom is the couple's retreat from the rest of the house. I persuaded them to make it even bigger by creating a large sitting area." At left is a 1962 Lee Mullican watercolor above a 19th-century English chest. BELOW: The rear façade looks out to the pool. Brown Jordan furniture.







English Style Revamped

Serena Balfour Breaks All the Rules

INTERIOR DESIGN BY SERENA BALFOUR
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"SOMEONE TOLD ME I mustn't use green because it clashes with nature—but I had already done it. Someone else told me I mustn't use tartan carpet for our house in Scotland because it just isn't done south of Perth—but I already had. Lucky me. I was brought up in America and never heard those rules, so they don't apply to me."

Serena Balfour is an American abroad, a tradition associated with her great-grandmother Consuelo Vanderbilt, who was among the first and the greatest of them all. But family history also tells of return journeys across the Atlantic. Consuelo came back to America when, after years of fairy-tale grandeur and unhappiness with the duke of Marlborough, she was happily married to Jacques Balsan. And Consuelo's granddaughter moved to the United States after World War II and lived with her American husband and their young daughter, Serena, on the Balsans' estate in Locust Valley. So it was that Serena Balfour had the good fortune to know so well the great-grandmother who was but a remote legend to most Americans.

"I could draw a plan of that house," she says, "I remember it so well. Even at that age I knew Granny had style. Her lunches were famous. It was the era of white gloves and curtsies when introduced, and I would be dressed in

"I always do color by eye. I'm not one to go around with a handbag full of swatches," says Serena Balfour, who designed the interiors of her family's 19th-century London residence. LEFT: A collection of heirloom Chinese Export porcelain is displayed on the living room's mantel. Colefax and Fowler mirror.



additions to a fine, solid and substantial house in a nineteenth-century London square. Grand rooms had become little rooms and corridors. She returned them to their original sizes and put details like cornices, fireplaces and dados back in place. She also brought out her best American courage and decided not to settle for what was safe.

Take color. "Dark green was a risk. Pastels are easier, because if you get it wrong the color doesn't come out and hit you, but you'll never make a statement if you don't take a risk."

Take gilding. "That really took courage," she says. "I had seen gilt cornices at Alnwick Castle in Northumberland, but those are huge rooms. It was risky transferring the idea here, but the ceiling seemed high enough, so I took the chance. There comes a point in every house when you've got to say to yourself, 'I dare you.' "

ABOVE: "The living room is warm, welcoming and stimulating," says Serena Balfour, who stands before a pair of landscape prints. "It was three small rooms when we first moved in. I restored the space to its original size. It's now one main room."

BELOW: "I wanted the dining room to be bright and sparkly," she explains. "There are reflections all around the room, because of the black-lacquered table, the glassware and the silver." Over the Victorian-style mantel are two prints by David Roberts.

that ruddy stuff called organdy and sit on telephone books, but I didn't mind. I could even endure fashionably runny eggs for the first course—there's nothing yuckier for a child—just to listen to all that wonderful conversation.

"Later, when Granny had moved to Southampton, she had a guesthouse that blocked her view, so she bought the lot next door and moved it. Then she added to it. It got to be a family joke. Whenever we came to visit we wondered where and what size the guesthouse would be this time.

"That sort of thing taught me that if you don't like something where it is, just move it," she continues. "Anything is possible. I was doing a house in New York and wanted a taller room but was told I couldn't raise the ceiling, so I lowered the floor instead. It was the most extravagant thing I've ever done. I only had to take down a few walls in our place here, which was nothing by comparison."

The walls in question had been late



And take American common sense. Serena Balfour solves problems not with the predictable but with the practical. A radiator built next to the bath means that the entire metal tub absorbs warmth. Drapery fabric was dyed in tea to get just the right color. Life is energy and humor and the endless lists that her husband, Neil, and their five children tease her about, lists that are essential for family life in London, in the Balfour country house in Scotland and in their Biarritz residence.

All three houses are full of friends and family, so many that the cooking she does so well all takes place on industrial ranges. It is a life different from those of previous generations, when cooking was certainly not on the agenda. "Mummy grew up at Blenheim and never knew where the kitchens were," she says. "She had no need to know, but when she came to America she learned quickly enough and taught me.

"Unfortunately, Granny instilled in me all the expensive habits—good china, sheets, glass," she adds. "I went to live with her for three or four months when I was eighteen—that was supposed to be like finishing school for me. And it was. I remember sitting with her one evening after dinner and she asked me which older women I most admired. I named two and she replied, 'Darling. One was born a lady and became a whore, the other was born a whore and became a lady. Surely you can do better than that.' I nearly dropped my coffee. I had no idea she even knew the word, but there she was, an old lady with a hearing aid, and as modern and amusing as anyone I knew."

When Serena went to England for her debut at Blenheim, her grandfather welcomed her with the words, "Harrumph. Suppose y'r Sarah's daughter. What's y'r name?" "Of course he knew my name," she says. "He just made it a habit to be daunting. At dinner that night the long table was laid out for twenty, and he was at one end and I was at the other, but even with all that Marlborough silver and flowers between us, he could still see me well enough when I picked up a knife for the fish course. He bellowed out, 'Y're not in America now, ducky. Here y' eat y'r fish with two forks.' Fish knives were nouveau as far as he was concerned, because they were a Victorian introduction. Despite all that, I did love him, and the party was magical. All that fuss for a schoolgirl.

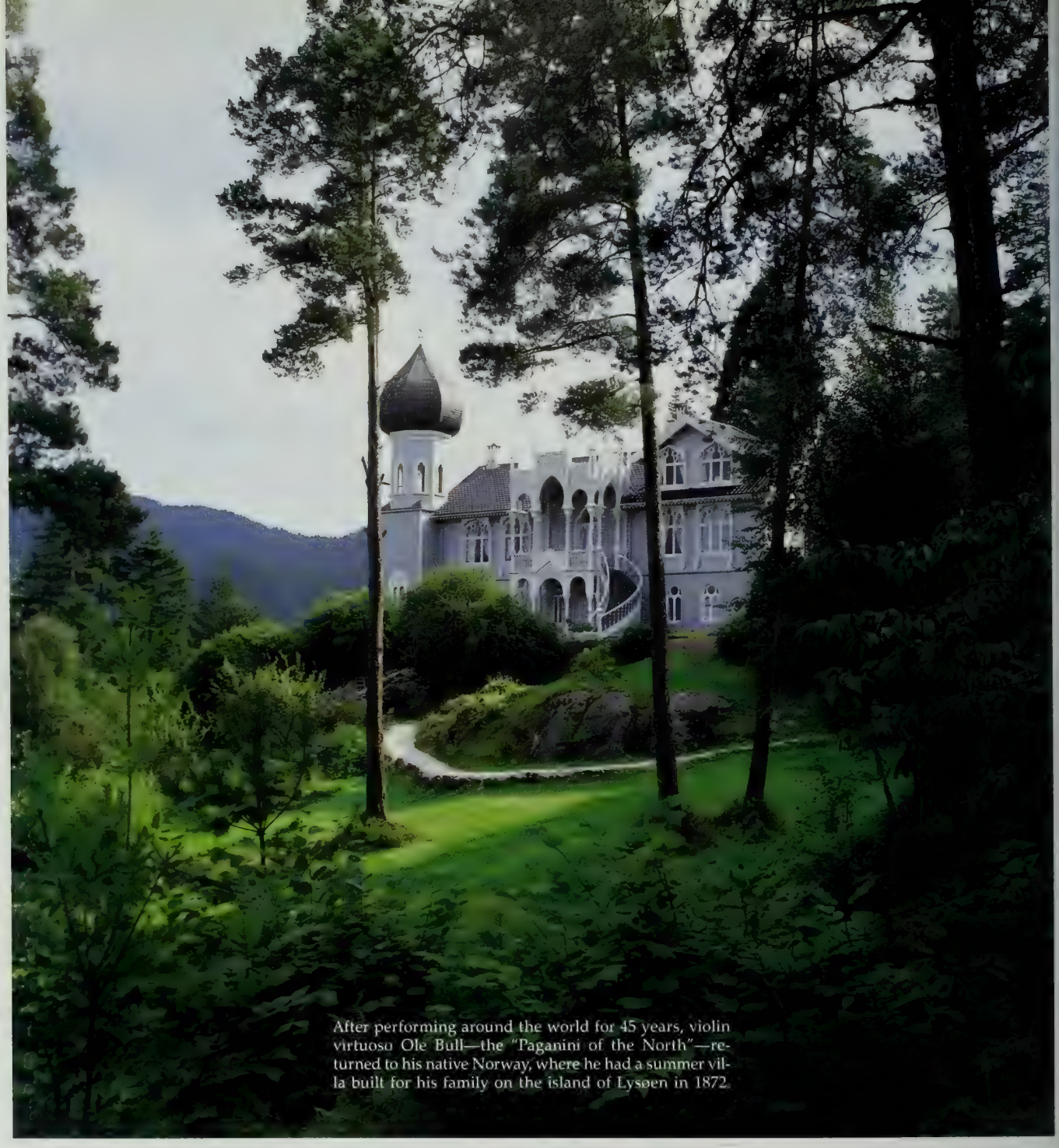
"Blenheim is unforgettable, of course, but the real influence on me was Granny," she explains. "I admired her tremendously. Everything I know about style I learned from her. She loved houses and was probably happiest when doing one up."

Serena Balfour understands that pleasure in putting a house to rights. "There has almost never been a time when I wasn't decorating a house," she says. "The feeling that the old stones are thrilled to hear children laughing and to have life again is so satisfying. When that happens, then I know I've given a house back its pride, and that's what matters." □



"Comfort, color, happiness—those are what first come to mind when I think of our master bedroom." The 1900 Benjamin Constant portrait is of Consuelo Vanderbilt, duchess of Marlborough, who was Serena Balfour's great-grandmother.

"Unfortunately, Granny instilled in me all the expensive habits—good china, sheets, glass."



After performing around the world for 45 years, violin virtuoso Ole Bull—the "Paganini of the North"—returned to his native Norway, where he had a summer villa built for his family on the island of Lysøen in 1872.

RISING FROM THE bluff of an evergreen island off Norway's west coast, an onion dome and lacy Moorish arches pierce the mist to catch the reflected brightness of the roiling clouds. In the mountain villages around the ancient trading town of Bergen, most of the structures are snug, domestic representations of [illegible] agricultural concer[illegible]ois accomplishme[illegible] house boasting a veranda of deftly carved railings or a smartly gabled roofline catches the visitor's eye, nothing nearby rivals the exotic aspect of the grand villa perched on its private island at the mouth of the fjord.

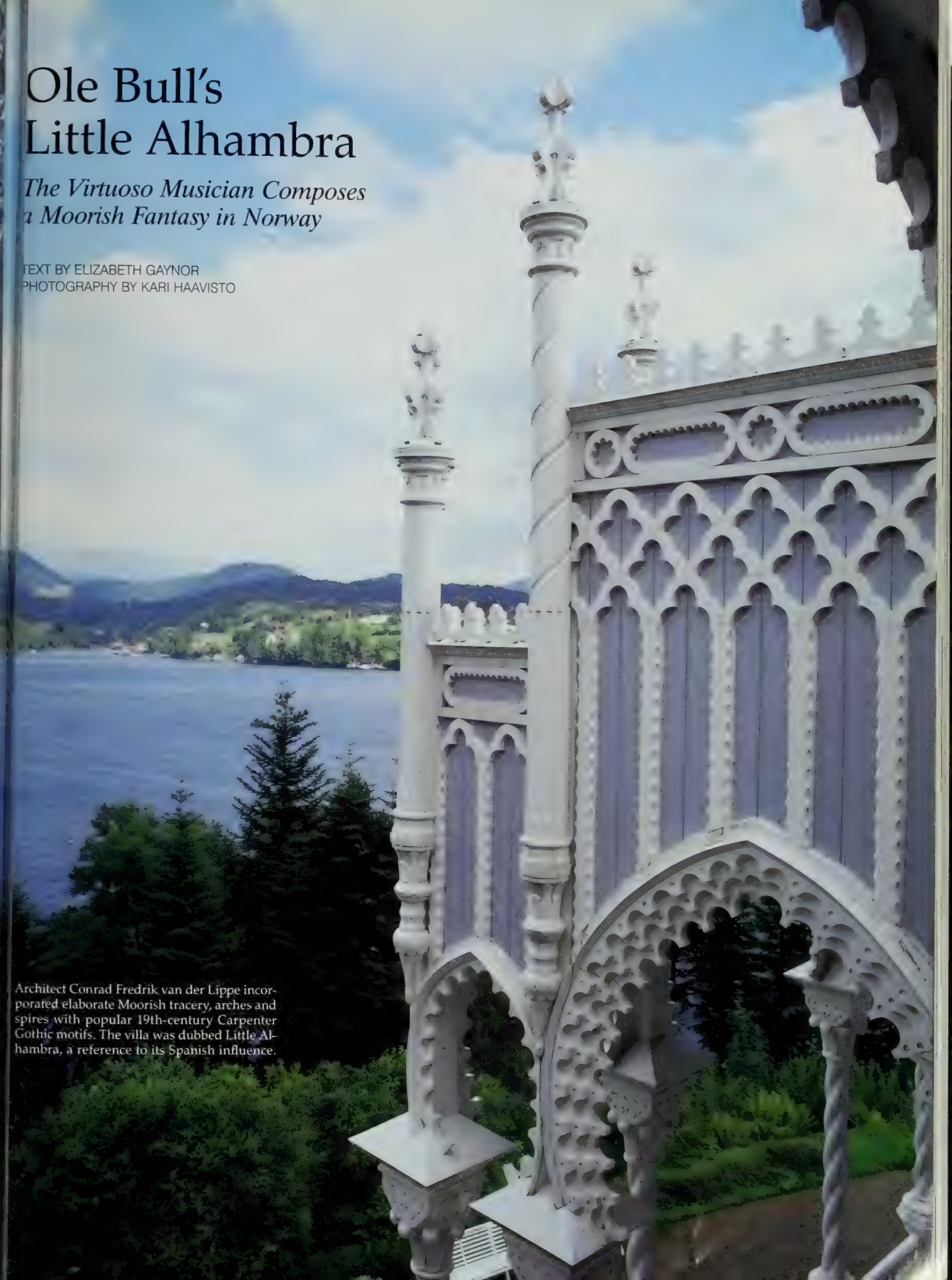
The notion of a Moorish building of Norwegian pine in this remote location is entirely in keeping with the nature of its nineteenth-century owner, famed violinist Ole Bull. Like the man, the house is an eclectic combination of unusual and familiar, flamboyant and sturdy.

Born in Bergen in 1810, the eldest of ten children raised in comfort, Ole Bull began to show an interest in music at a very early age. When he was five he received his first violin and played well almost immediately. At eight he could play in string quartets at home, and by the time he was nine

Ole Bull's Little Alhambra

The Virtuoso Musician Composes a Moorish Fantasy in Norway

TEXT BY ELIZABETH GAYNOR
PHOTOGRAPHY BY KARI HAAVISTO



Architect Conrad Fredrik van der Lippe incorporated elaborate Moorish tracery, arches and spires with popular 19th-century Carpenter Gothic motifs. The villa was dubbed Little Alhambra, a reference to its Spanish influence.

he had made his debut as a soloist. Ole veered away from formal studies as an adolescent and devoted his time to playing the violin. He was known to jump out the school window to take long walks in the woods with his instrument tucked under his arm. When his father sent him to college in Oslo in 1828, Ole failed his entrance examinations but prospered as a musician, becoming conductor of the city orchestra at age eighteen. At this time the spirit of patriotism was building in Norway as a show of defiance against the foreign rule that had dominated cultural life for hundreds of years, first under the Danes, then under the Swedes. The young Bull contributed to the swell of nationalism as it gripped his countrymen and eventually became a living symbol of the culture that Norway was determined to recapture and glorify. Like the composer Jean Sibelius in Finland, Bull coupled great talent with an appreciation for his country's peasant past and folk music and thus was embraced by the common man and aficionado alike.

Ole Bull put Norway on the world map musically. In 1835, after a successful European tour, he was invited to perform solo at the Paris Opéra, an honor previously reserved only for Paganini, his idol. Thereafter he was received to great acclaim in concerts and at royal recitals throughout Europe and Russia, and on his first trip to the United States, in 1843, he was welcomed effusively. An audience gave him a standing ovation when he finished a concert on three strings after one snapped during the performance. He spiritedly incorporated "Yankee Doodle" into his repertoire to great peals of delight. On a Mississippi riverboat he knocked flat a ruffian who proposed to relieve him of his diamond-studded bow; the man was so impressed that he offered

Local craftsmen executed the pierced-wood Moorish arches and [illegible] columns of the central music room. Norwegian furnishings [illegible] ch European pieces [illegible] liers.





The "i… …r Ole Bull so that it required no tuning, … …sic room. It went out of tune after tw… …d to a desk in 1868. A portrait of E… …style sofa is Norwegian.

The woodwork is a splendid show of skills passed down since the Viking era.

RIGHT: A flag presented to Bull by the New York Philharmonic Society in 1843, on his first trip to the city, is displayed by family photographs in another corner. The appliquéd chair cover was done by his daughter, Olea.

Bull his Bowie knife as a memento.

Touring internationally for forty-five years, Ole Bull was a fiery performer and developed a reputation for his tall tales, extravagance and charisma. He had a special affinity for America, where he attempted to found a Norwegian colony in Pennsylvania in 1852. Always grandiose in his visions, Bull was not equally expert as a financial planner, and his experiment failed. Among his accomplishments, however, were the establishment of the first national theater in Norway and the discovery of the musical talents of young Edvard Grieg. He befriended Franz Liszt, one year his junior, with whom he performed in a very fashionable duet. On the occasion of his sixty-sixth birthday he played his violin from the top of the great pyramid of Cheops because of a promise to the king of Sweden. He was the model for Henrik Ibsen's character Peer Gynt and a companion of Henry Wadsworth Longfellow, who created a character after him in *Tales of the Wayside Inn*.

In 1870, at age sixty, Ole Bull married his second wife—a young American named Sara Thorp who was forty years his junior and the daughter of a senator and lumber tycoon from Wisconsin. She soon gave birth to a daughter, Olea, and each summer after touring, the Bull family returned to Norway for renewal and rest. Bull purchased a 175-acre island south of Bergen called Lysøen, and in 1872 he decided to build a villa there. Architect Conrad Fredrik van der Lippe translated the musician's fantastic visions derived from his extensive travels into a "little Alhambra" that

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RIGHT: The master bedroom was located off the music room so Bull could work late at night. A Russian tapestry hangs near a print depicting a battle from Norwegian folklore.

Antiques: Chess Sets

The Intricate Art of the Age-Old Board Game

TEXT BY RICHARD CONNIFF

FOR PEOPLE WHO don't play the game, chess often seems like a peaceable pastime, a bit like crossword puzzles, suggesting intellectual absorption and withdrawal from the active world. So it may come as a shock to discover how thoroughly and diversely the game is imbued with war.

Or perhaps *war* is too narrow a word. What one finds, on moving beyond the stylized, almost abstract, realm of everyday playing pieces, is that the more decorative chess sets prized by collectors embody the entire range of intraplanetary conflict: Not just Muslim against Sikh, Cossack against Teuton, Cowboy against Indian, but men versus women, air versus water, even blondes versus brunettes. The battlelike structure of the game, combined with the complete social order of the playing pieces, from pawn to king, seems to have made chess sets irresistible as an outlet for the artistic expression of every human rivalry, in almost every culture.

Unusual examples abound: One lively porcelain chess set coveted by collectors comes from postrevolutionary Russia. It depicts Capitalists against Communists, with Death in armor appearing as the king on one side, against an honest blacksmith on the other; pawns in chains line up opposite comrade workers carrying



Chess Set, France (Dieppe), circa 1770. Board: ebony and ivory; 34½" x 12". Pieces: bone and leather; 3⅝" high. In the 18th century the seaside town of Dieppe was notable for a school of skilled craftsmen who specialized in chess sets made of bone. Galerie 13 Rue Jacob, Paris.



Chess Set, India. Board: circa 1780; cloth; 12" square. Pieces: circa 1830; rock crystal, emeralds and rubies; 2⅜" high. The contemporary version of chess is derived from the Indian war game Chaturanga, which was introduced to the West in the 7th century. Asprey, London.

sickles and sheaves of wheat—"a refreshing change," one noted writer on chess sets comments dryly, "from the hackneyed theme of crusaders versus infidels."

Such variations on a theme fit reasonably well with the origins of chess as a war game, in India in about the sixth century. The game pieces at first represented the four branches of the Indian army: chariots, infantry, cavalry and elephants.

But these original pieces transmogrified wildly as chess spread by way of Persia and the Arab world. In much of Europe, for instance, the rook, from the Arabic *rukhkh*, or chariot, became a medieval tower, possibly because of confusion with the Italian word *rocca*, for fortress. Elsewhere, perhaps because the Sanskrit *roca* means ship, it took on yet another form. A similar linguistic and iconic jumbling turned elephants into fools in some places, bishops in others, while in still others the displaced elephants turn up improbably as rooks carrying stone towers or square-rigged ships upon their backs.

And yet throughout, as if in testimony to our universal fellow feeling, the theme of conflict persists: Eighteenth-century "John" sets depict Indian forces against the red-faced "John Bull" troops of the East India Company. Nineteenth- and twentieth-century sets pit Napoleon against the duke of Wellington, Frederick the Great, Czar Alexander I, an unnamed Chinese emperor and a willy-nilly, multicultural, time-warp assortment of others (a German pottery set also shows him reassuringly captive, in a tower, on an elephant's back). In an Italian set of the 1930s the invader, Benito Mussolini, bears down on Ethiopian emperor Haile Selassie. A modern Israeli set presents Golda



Chess Set, China, circa 1820. Board: wood and gilt; 19½" x 19½". Pieces: ivory; 5½" high. A chess set exported from China by a sea captain displays traditional figures representing opposing armies. On the reverse is a backgammon board. Loyd·Paxton, Dallas.

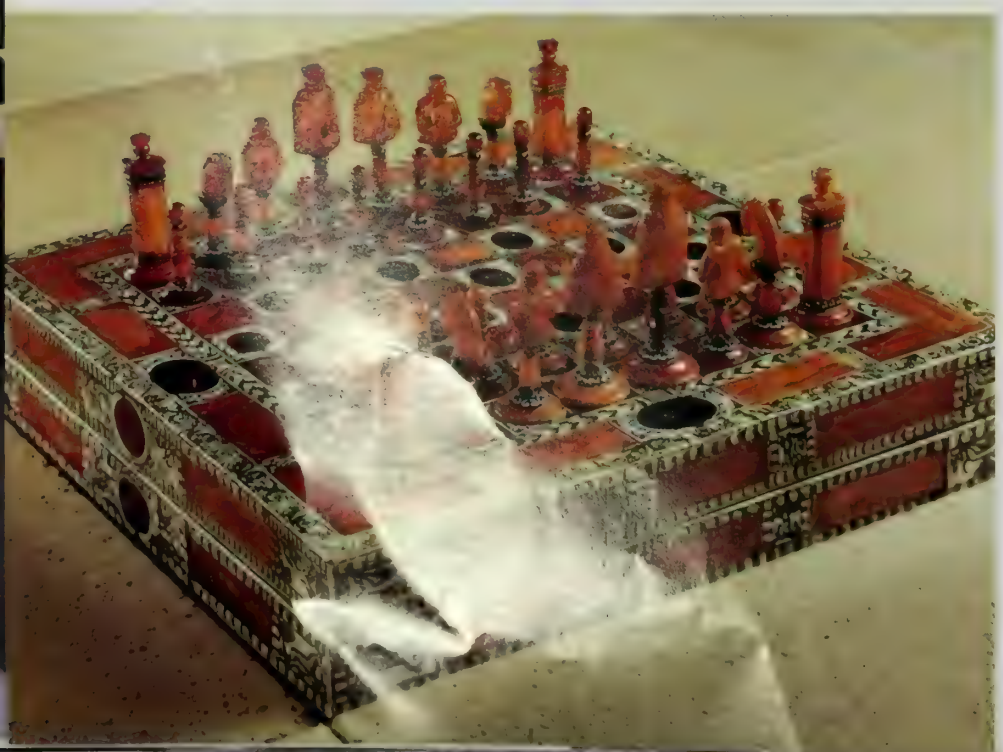
IRA MONTGOMERY

Meir as the queen and Moshe Dayan as her bishop in confrontation with Anwar Sadat.

For much of its early history, chess served the aristocracy as a diversion from physical combat, or perhaps as a form of sublimation: Chess lore records numerous games slipping over the edge into mayhem, with one feudal lord after another using a weighty playing piece to bean a rival. England's Charles I (subsequently checkmated in real life by Cromwell) was said to possess a chessboard wishfully inscribed, "With these, subject and ruler strive without bloodshed." Then as now, the game also resonated with psychosexual undercurrents. An eighteenth-century set featuring Russians in Roman costume is said, for example, to reflect the romantic interests of Catherine the Great, who outfitted her cherished Preobrazhensky Guard as centurions.

Chess pieces survive from as early as ninth-century Persia, but for the most part collectors are limited to sets from the eighteenth century onward. In Europe, the game was then being played in coffeehouses by the rising middle class. Oddly enough, playing pieces seem to have become more ornate at the same time chess was being democratized. The newly wealthy sought out exotic sets to display in curio cabinets as a mark of refinement, and the burgeoning trade with Africa and India helped gratify this demand. Ivory pieces with delicately carved flags fluttering from tower tops and lacy crow's-nest ornamentation were clearly never meant to be banged down on a real playing board (or a rival's skull). Such sets were in truth miniature sculptures.

At the same time that carving of



LEFT: *Chess Set*, Germany, 17th century. Board: wood, amber and ivory; 14" x 14". Pieces: amber; 2⅜" high. Chess pieces carved from amber, the fossil resin found in abundance along the shores of the Baltic Sea, were as prized by German collectors as those made from ivory or coral. Galerie François Antonovich, Paris.

ivory chess sets flourished in Asia (largely for the export trade) and in such European centers as Dieppe and the Black Forest region, craftsmen also began to turn out fine pieces in silver, glass, wood and ceramics: brightly colored Meissen sets with rococo details picked out in gilt, for example, or a 1783 Wedgwood set featuring the contemporary Shakespearean actress Mrs. Sarah Siddons as Lady Macbeth. The most coveted sets have always been those with the greatest detail, where the white king is distinguished from the red not merely by cinnabar stain, say, but at the least by differences in stance or facial expression, and where one pawn might carry a knife, the next

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P J GATES



P J GATES

THIS PAGE: *Chess Set*, May Family, Frankfurt-am-Main, circa 1770. Silver and gilt; board: 12" square; pieces: 2⅝" high. German nobility in the 18th century commissioned silver artisans to create chess sets, usually depicting military themes. A master silversmith from the May family is credited with the parcel-gilt set seen here. S. J. Phillips Ltd., London.



On Gramercy Park

Meditative Spaces for a Wide-Ranging Collection



ARCHITECTURE BY THOMAS BISHOP, AIA, OF RYALL BISHOP PORTER ARCHITECTS
INTERIOR DESIGN BY EDWARD J. WALKER TEXT BY DEBORAH GIMELSON
PHOTOGRAPHY BY PETER VITALE

a Buddhist temple more than a residence in the heart of New York City.

When the owner first saw the apartment, however, he wasn't impressed. "The walls were chocolate brown," he says, "which made me depressed—I didn't think I could live there." Nevertheless, he returned for another look three months later, closed the deal—and then settled in to renovate with the help of architect Thomas Bishop of Ryall Bishop Porter Architects and interior designer Edward Walker.

Bishop's firm has worked extensively for artists and galleries and was attuned to the client's preoccupation with providing workable space for displaying his massive collection. "The collection was eclectic enough to need a neutral background," says Bishop. "My client didn't hire me to make a statement. We restored some architectural details and reconfigured the rooms, but the architecture clearly remained a backdrop."

The apartment had been remodeled in the mid-sixties, with a second kitchen added, so the architect unearthed the original plan and used it

"It's a creative act for me to collect and arrange and live among the art and objects," says a Manhattan doctor of the eclectic pieces that fill his Gramercy Park apartment. OPPOSITE: The long entrance hall is dominated by 16th-century Momoyama screens, accented by an Italian Baroque mirror and a Moroccan rug. ABOVE: "They spent time with me at my apartment, so they knew how I lived and how to configure it to meet my needs," he says of designer Edward Walker, left, and architect Thomas Bishop of Ryall Bishop Porter Architects.

"COLLECTING FOR ME is a personal experience, and my interest extends beyond the objects themselves," says a prominent Manhattan doctor. "The common denominator has to do with quality. When I see something, I'm intrigued only if there's a timelessness about it." His Gramercy Park duplex reflects this aesthetic creed, and his wide-ranging collection includes Roman antiquities, Japanese and Chinese art and furniture, pre-Columbian figures and contemporary art. The seemingly odd mix is exemplified in the living room by a set of sleek glass vessels made by Dale Chihuly in the eighties placed on a French table beside an Egyptian sculpture from the seventh century B.C. The doctor still owns his first acquisition, a Roman head that he found in Italy while vacationing with his parents when he was sixteen. A pair of sixteenth-century Japanese folding screens stretching the length of his entrance hall evokes



RIGHT: In the living room, a 15th-century Thai Buddha head rests near Dale Chihuly's 1989 *Tabak Basket Set*, an Egyptian figure of Osiris and an Egyptian relief fragment. On the wall is Morris Graves's 1952 *Two Ganders*.





as a guide. He removed one kitchen and redid another, relocated the dining room and created two bedrooms. "The client's priority was *walls*—we were continually weighing the value of an architectural gesture with the need for more wall space," he says.

The colors used throughout the apartment defer to the collection. "The palette is consistent wherever you go," says Edward Walker. "They are basically the colors in Chinese paintings." The neutral quietness is accentuated by mesh shades that reduce ultraviolet rays but allow a muted sense of the park outside.

The dining room houses some of the client's most prized possessions, including a set of seventeenth-century fusuma door panels of crows flying over ocean waves. An Indian statue of a mother goddess was acquired at Sotheby's. "When Carlton Rochell, head of Indian and Southeast Asian Art at the auction house, was still a student in art history at New York University, he was a trainee at Sotheby's, and he took me to the warehouse and showed me the piece," says the owner. "Even lying prone on the warehouse floor, it was magnificent—I bought it on the spot."

There is also a sideboard topped with Sheffield plate candlesticks and candelabra, several made by Matthew Boulton, Birmingham's most renowned manufacturer. The doctor attributes his interest in Sheffield plate to artist Morris Graves, one of his oldest friends. "Sheffield plate is copper sandwiched between silver," he explains, adding that collectors shied away from it since it had less silver. "When I started buying it, you could find candlesticks for ten dollars a pair." On one wall is a Chinese ancestral portrait of a dowager empress,

Ming cabinets and Le Corbusier chairs accompanied by 19th-century Chinese stools establish the symmetry of the living room. *Mother and Child in Hollyhock Garden*, 1894, by Dora Hitz hangs above the Hudson River valley stripped-pine fireplace surround. At left is Graves's 1955 *Hibernation;* at right, a 1935 nude by Warren Cox. A Han Dynasty tomb figure of a musician is displayed by the window.



"I live with things and use them," the owner says. "Everything is beautiful, tactile—it's a part of the life of the place." ABOVE: A Ming Dynasty scroll painting is paired with a Ming altar coffer of *huanghuali* wood, from Sotheby's, in the living room. Atop it are a Chinese Neolithic pottery storage jar and an ancient Roman marble sarcophagus fragment.

her expression appropriately enigmatic, her robes filling out the huge frame. The furniture is also primarily Chinese: Of particular note is a set of Ming Dynasty *huanghuali* chairs whose subtle curves echo those of the crows in the [illegible].

Down a long hallway is the living room, which is [illegible]. "We knew from [illegible] we would place [illegible] around the perimet[illegible] the living room, whi[illegible] width of the apartment and directly overlooks Gramercy Park. By the fireplace is a set of squat leather-covered Grand Comfort chairs by Le Corbusier; a Laotian ceremonial drum serves as a low table. The Savonnerie rugs, mostly Spanish, are in shades of ivory and parchment, as are the facing chesterfields at the other end of the room.

The room's most lively piece is a [illegible]inese figure that seems to be dancing. [illegible]ner bought it in London in the early sixties. No one, it turned out, knew exactly what it was—not even its purchaser, who knew only that he had something unusual. "I went to Beijing in 1981," he says, "and there in the National Historical Museum was the figure's mate." It turned out to be

OPPOSITE: In the study, a 17th-century Japanese screen is mounted above an 18th-century Chinese scholar's table. Elie Nadelman's 1930 maquette *Woman Walking a Poodle* stands on the table with a collection of Ming brush pots and a 19th-century Indian lotus bowl.


ALMENDROS





"We wanted colors that would draw out the artwork," Walker says. Flanking the window in the guest bedroom are an Italian engraving and a 16th-century scroll painting of a Zen monk. The screen is 17th-century Japanese. Linen on Irish mahogany daybed and chenille on Ming chairs from Henry Calvin Fabrics.



"While we restored detailing and reconfigured rooms, paramount in our design considerations was the need to provide a proper new home for the client's collection," says Bishop. ABOVE: A fusuma screen overlooks the dining room. The Roman head of Dionysus and the 10th-century Indian figure of a mother goddess, by the window, are both from Sotheby's. "I couldn't live in a loft," the doctor says. "I need space to hang pictures, and ultimately, I like the intimacy and privacy of rooms." OPPOSITE: *Roman Notes*, 1970, a set of six lithographs by Cy Twombly, dominates the master bedroom. Roman statuary, including a hand holding a discus, is on the English table. Kashmir shawls adorn the bed; Calvin linen on Sheraton settee.

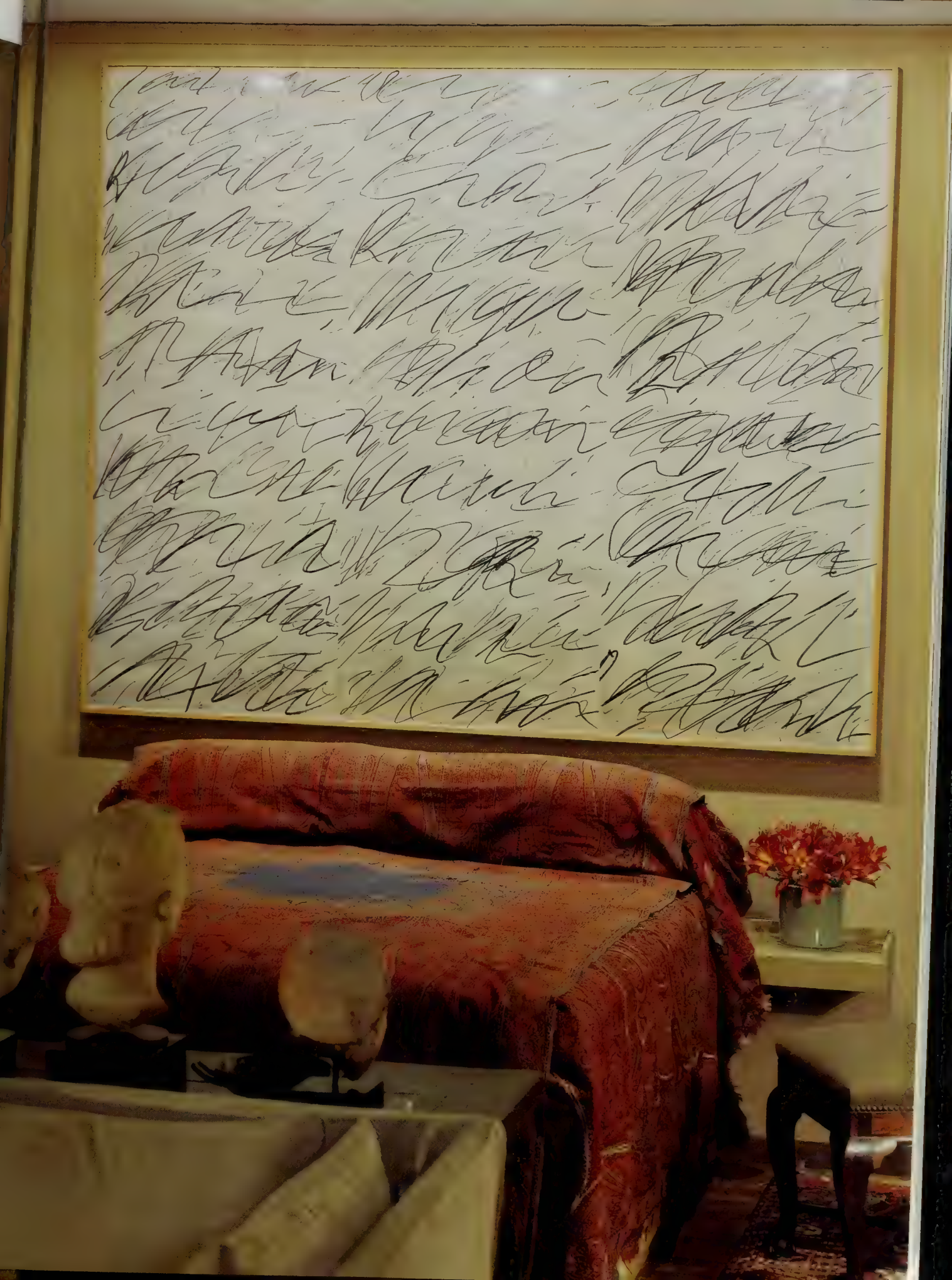
one of a rare group of musicians from Xian province—its waving hands once held, experts think, a drum and something to beat it with—and the only other example of this quality is in the Beijing museum.

The library can double as a guest bedroom and has, as the doctor says, "the most daring color in the house." In fact, it is the room in which the owner most [illegible] a deep-taupe-[illegible] ing asleep, readi[illegible]

Bishop turn[illegible] landing from a pe[illegible] a prime display a[illegible] features a prominent Flemish painting is hung above several objects, including a swan decoy that plays off the naturalistic setting of the canvas. One wall of the landing was pushed back to make the space more symmetrical, and the hall cabinets were "just these modern things," Bishop says. They put in moldings and brass hardware for compatibility with the period details. The shelves above them hold everything from Greek and Roman sculptures and pre-Columbian mirrors to Islamic rose-water bottles and Chinese figures with movable heads and hands.

In the master bedroom, Oriental [illegible] Kashmir shawls share space with a set of Cy Twombly prints titled *Roman Notes* that hangs over the bed. Art by Morris Graves, both small works on paper and major pieces, punctuates many of the spaces, including a hallway filled with drawings from old masters to contemporary works.

"I have different priorities than some," says the doctor. "I'd rather have a painting than stock that goes up and down and doesn't feed me anything except money. These things are rich and enhance one's life." He considers his collection an integral part of his existence. "Collecting is not just a hobby," he says. "It's a life force that gives me energy for my work." □



In Praise of Vintage Wristwatches



Classic Timepieces That Are Never Out of Date

TEXT BY CHRISTOPHER FINCH

DATING FROM [illegible] century, the first port[illegible] so bulky they [illegible] from the owne[illegible] was not until the [illegible] that the inventio[illegible] miniaturized clockwo[illegible] permitted the creation of [illegible] watch, lighter and altogeth[illegible] more compact, and capable [illegible] worn in a number of different ways.

Soon men were favoring the classic pocket watch. Although these were often housed in exquisite cases of gold or silver—those crafted by Abraham-Louis Breguet, the French watchmaker, are especially admired—they [illegible] decidedly masculine in charac[illegible] archetypal examples of the men's pocket watch are the so-called rail-

From left to right: *Wristwatch,* Universal Genève, Switzerland, circa 1945. Yellow gold. The Tri-compax model featured a calendar and the moon phases to assist pilots en route. Time Will Tell, New York. *Wristwatch,* Rolex, Switzerland, circa 1932. White and yellow gold. The Rolex Prince was awarded the Swiss government's official timing certificate. Time Will Tell, New York. *Wristwatch,* Hamilton, United States, circa 1925. Gold. Hamilton's reputation began with a series of watches with enameled bezels, including the Piping Rock model, seen here. Kentshire Galleries, Ltd., New York.

IGHT: *Bracelet Watch*, Cartier, France, circa 930. Platinum and diamonds. Lavish embellishment with gemstones—including jade and iamonds—and mother-of-pearl was one of ne hallmarks of Cartier's jewelry in the Art Déco period. Frances Klein, Beverly Hills.

AR RIGHT: *Wristwatch*, Patek Philippe & Co., witzerland, 1947. Pink gold. The concave ides of Patek Philippe's successful hourglass nodel are typical of the Retro-modern period n watchmaking, when curves were generously employed. Aaron Faber Gallery, New York.

oad watches relied upon by train crews in nineteenth-century America. Women's watches, meanwhile, were frequently elaborate examples of the jeweler's art excused by practicality. They came in many forms. They could be worn as pins or pendants, and it was only a matter of time before someone thought of incorporating a watch into a bracelet.

Surviving examples of the bracelet watch suggest that it was known in the late eighteenth century and its popularity increased throughout the nineteenth century. Patek Philippe began to manufacture bracelet watches in 1868, and other Swiss makers began to offer their own versions at around the same time. Most of these were women's watches, but as early as the 1880s, wristwatches were being worn by German naval officers. In the United States, many men remained biased against wristwatches for another three decades, considering them unmasculine. The Great War changed all that. In the trenches of the Meuse-Argonne, doughboys discovered that the wristwatch was often more practical than the pocket watch. American companies like Ingersoll and Elgin responded by producing men's wristwatches, some styles supplied with removable shrapnel covers that resembled the visors that protected the faces of medieval knights.

The classic period of the wristwatch is relatively brief, running from about 1900 to the 1950s, when electric, then electronic, watches were introduced, transforming the craft completely. During that half-century or so, however, a handful of the fin-



LEFT: *Wristwatch*, Baume & Mercier, Switzerland, circa 1940. Yellow gold. The Baume family, which had been producing watches since 1830, joined forces with master watchmaker Paul Mercier in the early 20th century. Demner, New York.

BELOW: *Bracelet Watch*, Jaeger-Le Coultre, Switzerland, circa 1935. Gold. As early as 1850, major Swiss watchmakers began experimental manufacture of the bracelet watch, which was the forerunner of the wristwatch. Primavera Gallery Inc., New York.

Some designs offered features such as calendars and windows displaying the phases of the moon.

ABOVE: *Wristwatch*, Tiffa
and diamonds. The date o
lishes Tiffany's as a pioneer i
watch in Europe and the United



ABOVE LEFT: *Wristwatch,* Vacheron & Constantin, Switzerland, 1950s. Gold. The firm of Vacheron & Constantin, whose watch factory was the first in Geneva, helped to transform the city into a stronghold of watch manufacturers. Tourneau, New York.

ABOVE RIGHT: *Wristwatch,* Longines, Switzerland, 1950s. Gold. In addition to its entirely Swiss-made models, Longines produced and marketed Swiss movements to be placed in American-made cases and sold in the United States. Tourneau, New York.

est watchmakers produced scores of magnificent designs—some simply told the time, while others offered additional features such as calendars and windows displaying the phases of the moon. The movements used in such complicated watches employed as many as thirty-seven jewels, gemstones being used to guarantee the longevity of the mechanism. Less complex but good-quality movements used fifteen to twenty-one jewels. The most precise mechanisms were certified by Swiss and British authorities, after passing stringent tests, and were awarded the right to be called chronometers.

We tend to think of the great wristwatches as being the exclusive preserve of Swiss manufacturers, and certainly companies like Baume & Mercier, Vacheron & Constantin and Patek Philippe deserve their high reputations. Yet many fine wristwatches of the classic era were made in America by companies such as Hamilton, Gruen and Longines. In some instances, as with Longines, these generally consisted of movements purchased in Switzerland that were installed in cases designed and manufactured in the United States. Gruen had its own factory in Switzerland, producing movements such as the famous Curvex (permitting a watch that fitted the curve of the wrist) for its Cincinnati shop, while also supplying Swiss makers like Rolex. Hamilton produced high-quality movements in America and did not begin buying Swiss ébauches until 1952.

Hamilton was also something of a design innovator. In the 1920s, for example, the company introduced elegant models such as the Spur, the Piping Rock and the Coronado, which featured enameled bezels (the technical name for the frame surrounding the dial) decorated with stylized numerals. At the time, these

continued on page 194



Production Values

Tamara Asseyev's Hollywood Hills House

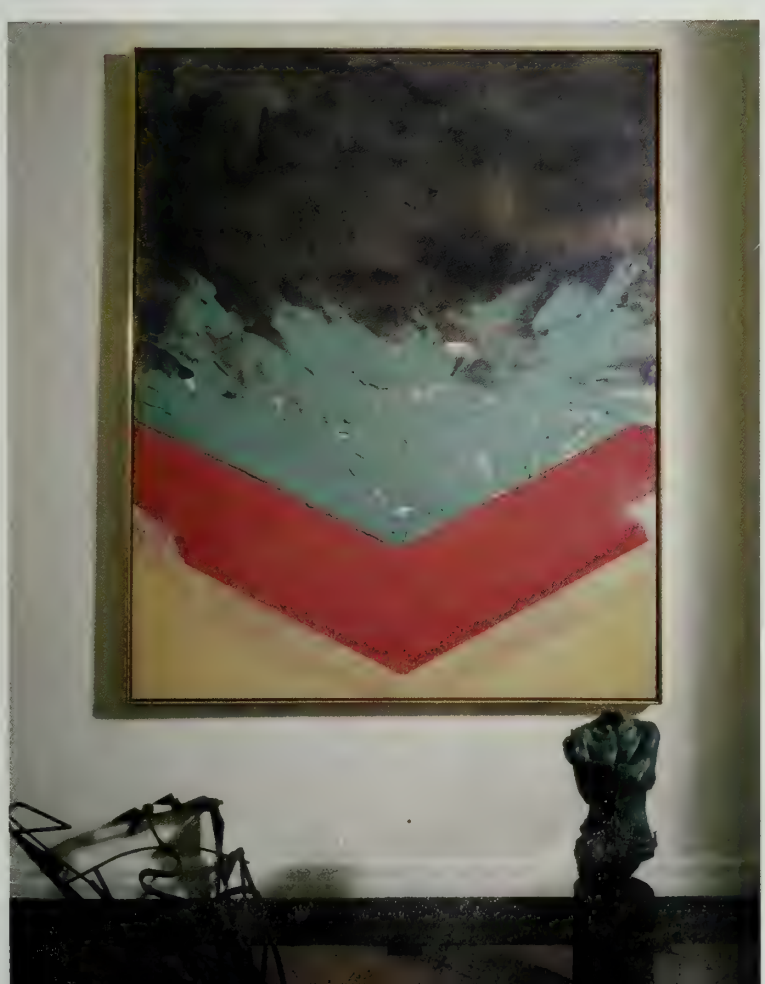
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY MARY E. NICHOLS



FILM AND TELEVISION producer Tamara Asseyev is gifted with two talents, one for recognizing dramatic stories and the other for finding interesting houses. The first has resulted in such movies as *Norma Rae* (1979), *Big Wednesday* (1978) and *I Wanna Hold Your Hand* (1978), and the second in the trio of residences that provide the setting for Asseyev's busy life. "I've always loved beautiful houses," she explains, "ever since I was a teenager growing up in South Pasadena, when my idea of a fun time was to drive to Bel-Air and look at all the architecture."

Asseyev's primary residence is a 1948 John Woolf house in the hills above Sunset Boulevard in Los Angeles. Woolf, a graduate of Georgia Tech who came to southern California in the 1930s, is generally considered to

Houses are a compelling interest for film and television producer Tamara Asseyev (left, in her London apartment). Her Los Angeles residence is a 1948 house by John Woolf. "It's my second John Woolf," she says. "It's larger, but it shares similar elegant details with the first."

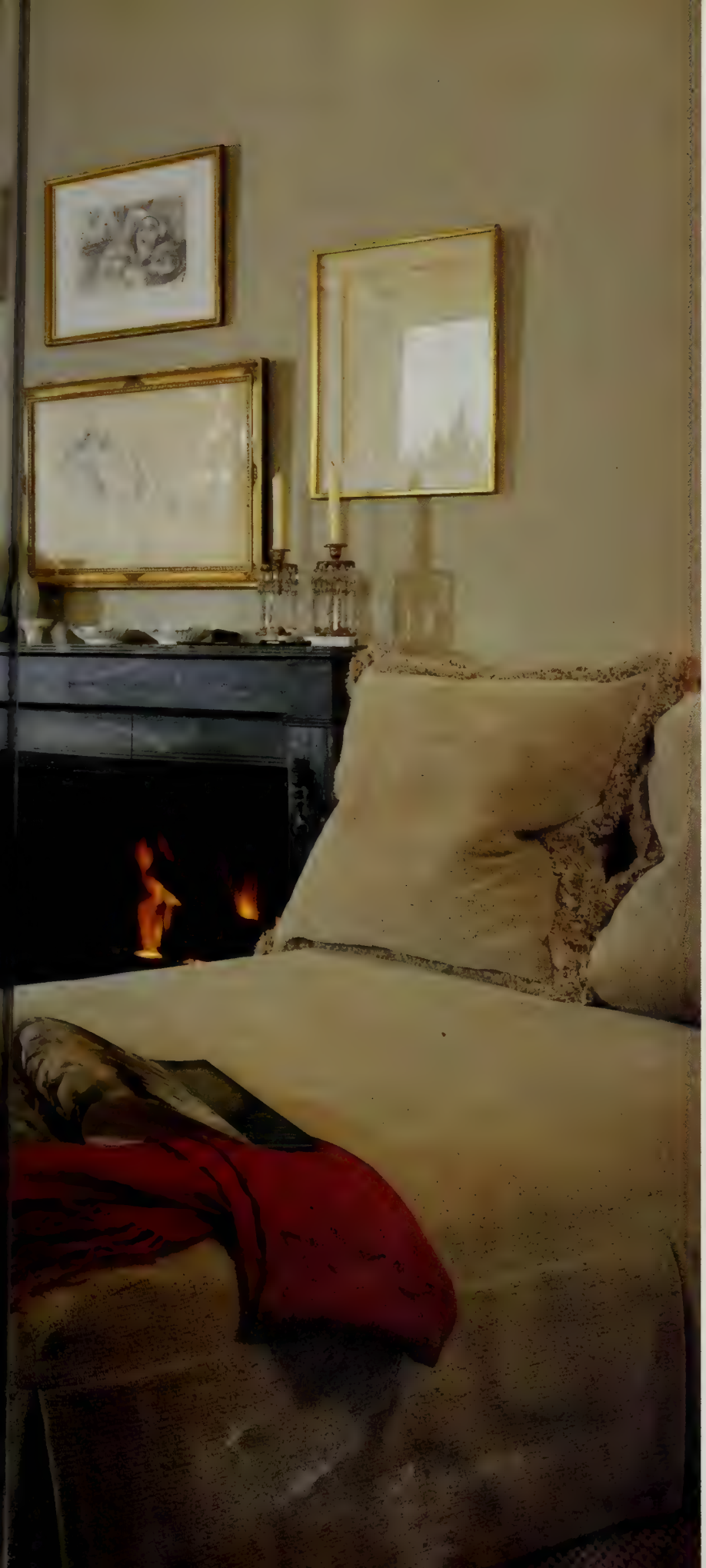


be the progenitor of a distinctly L.A. style of architecture known as Hollywood Regency: "Hollywood" both for the people who commissioned it (Greta Garbo, Fanny Brice, Clifton Webb and Lillian Gish, among others) and for the theatrical—or, rather, movie-set—flavor of Woolf's façades; "Regency" for its widely mimicked design vocabulary, which included mansard roofs, elongated front doors cut into the roofline, symmetrical windows, plain stucco walls, and box-like shapes relieved by a piece of trellis or a length of judiciously placed molding. Woolf's houses were a debonair combination of château and special effect, and they influenced the remodeling of West Hollywood in the 1950s and 1960s, when numerous

OPPOSITE: A 1947 Matisse aquatint hangs on the upstairs landing above 19th-century central Asian marriage anklets and a Chinese vase. LEFT: In the entrance hall, a Stewart Waltzer acrylic joins a steel sculpture by James Wolfe, left, and Jung Yong Chaing's bronze *Fragment 2*.



Asseyev collects 20th-century art and Asian works; in the living area are etchings and lithographs by Matisse as well as Chinese porcelains. Kenneth Noland's *Tomorrow* is on the wall at left; the bronze is by Anthony Caro. Mao, an Abyssinian, stands on the low table. Designer Ralph Webb, a friend, worked with the producer in arranging the interiors.



Spanish-style bungalows were transformed into mock manors in the architect's spirit.

This is Tamara Asseyev's second Woolf house, and she was drawn to it as much for its interior as for its façade. "I like the high ceilings and the details, which are simple but elegant," she says. Woolf's inverted plan places the master bedroom and the living/dining room upstairs to take advantage of the views over the city and relegates the second bedroom and office to the ground floor. Interior designer Ralph Webb, "a friend who knows my taste," helped the producer by arranging her furniture and her collections of porcelain and twentieth-century art.

"I'm fond of anything Asian," Asseyev says. She dates this interest to her friendship with an auctioneer at Sotheby's who introduced her to the market when Korean and Southeast Asian celadons and porcelains "were not considered important and could therefore be acquired quite reasonably," she recalls. Gradually, Asseyev began to read and study and to spend time on the second floor of the Victoria and Albert Museum in London —"That was a whole education in itself," she notes.

Asseyev's collection of modern and contemporary art also began in friendship, in this case with painter Kenneth Noland. "I'll never forget the first time I looked at one of his canvases," she says. "I thought, Gosh, stripes, what's so wonderful about this? But as our relationship developed, and as I looked closer and closer, I saw that his paintings were really about color. My collection of art is mainly by people whose work I discovered through Ken—Anthony Caro, Stewart Waltzer, Chuck Arnoldi." And Matisse, who is "Ken's favorite." For years, every time Asseyev was given a start date on a movie, she would buy herself a Matisse lithograph or etching; a group of the artist's nudes and reclining figures now surrounds the fireplace in the living area.

The second point on Asseyev's



China, a Somalian cat, is surrounded by Song and Ming porcelain plates, vases and jars, a bronze Buddha head and other objects in the dining area. The 19th-century English chairs are attributed to George Bullock. Tibetan d[illegible]ture is 17th century.



Highlighting the master bedroom is a work on paper by Kenneth Noland, who has helped Asseyev develop her appreciation for art. The porcelains are mostly Chinese.

compass is an 1850 adobe in Montecito, California, which the producer bought in 1986. "I grew up with the tradition of going away on weekends," she explains. "And being in the movie business, I decided that my life would be very dull if I stayed in Los Angeles all the time, because I would never stop working and everyone I knew would be in Hollywood. In Montecito, I do everything I don't have time for in Los Angeles," she adds. "I cook, I have guests. I read and walk on the beach."

The residence that completes the circuit is a one-bedroom apartment in London's Eaton Place designed by Frank Grill. Why London? "Well, it's one of my favorite cities," says Asseyev, who makes about four trips to London every year. "When I was working there for months at a time, first during the production of the 1988 miniseries *A Shadow on the Sun*, I used to spend my weekends looking at real estate, and I told myself that if I did one more project in England, I'd buy a flat—which I did."

Asseyev has traveled a long way from her first Hollywood job, secretary to exploitation-film producer and director Roger Corman. "I couldn't type and I couldn't spell," she remembers, "but within a few weeks Corman let me manage the money on the movies he was financing, and eventually I was an associate producer of *The Wild Racers* for him. Corman was one of the few men in Hollywood at the time who gave full responsibility to women." Two years later, with *Paddy* (1970), which she made with the Abbey Theatre in Ireland, Asseyev moved on to better movies. "I decided that if I was going to work so hard to come up with the concept and get financing and proper distribution, it had better be a project I had strong feelings about."

I Wanna Hold Your Hand, Robert Zemeckis's film about a group of teenagers trying to see the Beatles ("I was one of them," Asseyev says wryly), was an early success, but the movie she is most proud of is Martin Ritt's *Norma Rae*: "Here was a woman who had dignity, who overcame her lot in life and made something of herself," she says of the film in which Sally Field portrayed a textile worker who helped bring a union to her mill. "After my partner and I presented the material to Marty, he said to his agent, 'Well, those two actresses have a good idea,' " Asseyev says with a smile. "If you were young and attractive, in his mind, you had to be an actress."

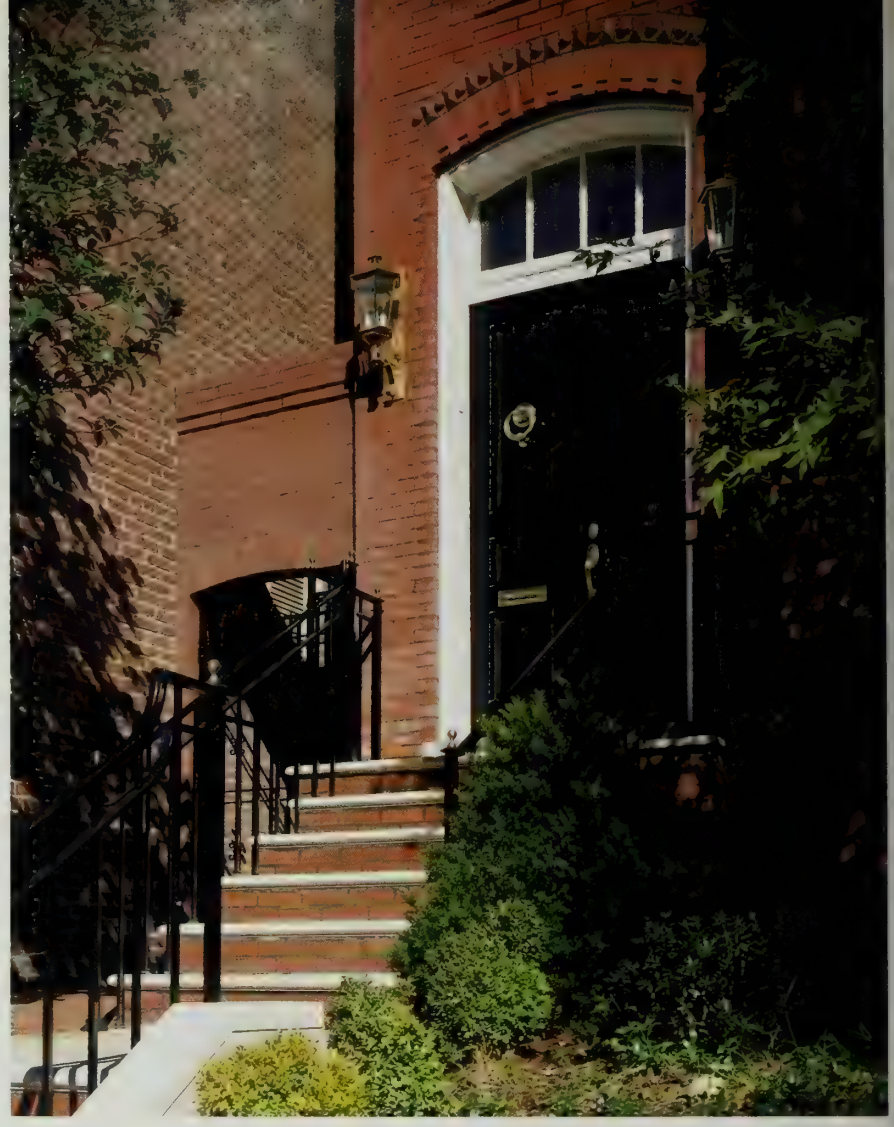
Tamara Asseyev was one of the first women in her division (producer) to be nominated for an Academy Award for Best Picture. "Women have come a long way in Hollywood," she says. "Although men head the studios and still control all the financial decisions, the main thing that matters today is your ideas." And tenacity, which Asseyev considers the one indispensable quality for a producer. "You have to believe in the material. You have to be able to go for long periods without income. And you have to persevere.

"It's not always an easy life," she admits. "But still, I've been able to afford my own beautiful houses and see the world and meet interesting people and be exposed to all sorts of cultures and art. Even when it's tough, as it is these days when fewer and fewer stories of quality get produced, and even when I regret not having a family, which I don't think I could have managed with my career, I still feel it's a wonderful, exciting industry. The one thing I wish," she concludes, "is that more movies about women were being made. That's my goal for the future—to help put more women on the screen." □

Starting Over in Georgetown

Re-creating Federal Elements in a 19th-Century Town House

ARCHITECTURE AND INTERIOR DESIGN BY
KPF INTERIOR ARCHITECTS
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY JON JENSEN



KPF Interior Architects virtually rebuilt a 19th-century row house in Washington, D.C., for business executive John N. Palmer and his wife, Tine. RIGHT: The brickwork was restored, a new stoop and brick arched gate were added, and a new door, lanterns and ornamental metalwork embellish the façade.

JOHN N. PALMER, chairman and chief executive officer of Mtel, the telecommunications company based in Jackson, Mississippi, frequently has occasion to come to Washington, D.C. His subsidiary company, SkyTel, has its headquarters in the capital, and Palmer decided a few years ago to establish a pied-à-terre in Georgetown.

Although he and his wife, Tine, also own homes in Florida and in Jamaica, as well as their main residence in Jackson, it is the Georgetown house that he prefers. There, he says, "I have found an escape—it's an unpretentious place, and it's so tranquil." He adds that he enjoys entertaining intimate groups in his small, charming house.

Small it is, but it was anything but charming when he bought it. A red-brick Victorian row house, it had been badly remodeled in the 1960s—*nondescript* was the adjective given it by the New York firm KPF Interior Architects, who were employed to work on it.

"The house had become a Sheetrock box, stripped of most of its



JOEL BALDWIN

ABOVE: Richard Kronick, right, and Dan Stewart oversaw the KPF team. "We took John Palmer's impulses and turned them into a classically inspired town house," says Kronick.



"After having been remodeled, the house had no interior details left, so we redesigned it with a Federal-style town house as a model," Kronick notes. ABOVE: A circa 1795 Federal tabernacle mirror from George Subkoff Antiques hangs in the entrance hall. Federal chest and Belgian hall lantern from R. Jorgensen Antiques. Stroheim & Romann wallcovering; Stark carpet runner.



In the vibrant living room, *No Gossip*, an oil by Thomas Benjamin Kennington, is mounted above the mantel. Pierre Bonnard's *La Fenêtre Ouverte* is near the window. The wallcovering is from Brunschwig & Fils, as are the fabrics on the chairs and ottoman, from Baker, Knapp & Tubbs; drapery fabric from Scalamandré.





"While the house is technically Victorian, it's more embellished," says Kronick. ABOVE: A 1902 Boldini portrait is in the dining room above a Federal sideboard from R. Jorgensen Antiques. Regency dining table and chairs from Dixon and Dixon of Royal. Scalamandré chair fabric; Houlès drapery trim; Brunschwig & Fils sheers.

original detail," says design partner Richard Kronick, who headed the KPF team with Dan Stewart. "Our commission was to take the building, gut it and design a more Federal-style house." Thus, the front façade was stripped of paint and the brick was cleaned and restored. The front door, shutters, stoop, railings, lighting and the side gate service entrance were added. "The interior is a totally new installation," he continues. "Careful study was given to all details, such as moldings. Antique mantels were purchased and incorporated into the design. Though it's not the Palmers' primary residence, he does a lot of work there, and he wanted a comfortable place." The upstairs was reconfigured to provide en suite guest quarters and a master suite that includes a library, a bedroom and a master bath suite.

In other words, it is very nearly a brand-new house. Yet thanks to the skill of the owner and the designers,



"I have private meetings in the library, and I ar[illegible] to come here to read and have quiet time," says John Palmer. *The Cadet*, an oil by Vladmir Novikov, is placed above a firepl[illegible] with a marble surround. Shelves hold Japanese Imari plates and English and Oriental porcelains. The lounge chair and c[illegible] from Baker, Knapp & Tubbs, are covered in Clarence House fabric.

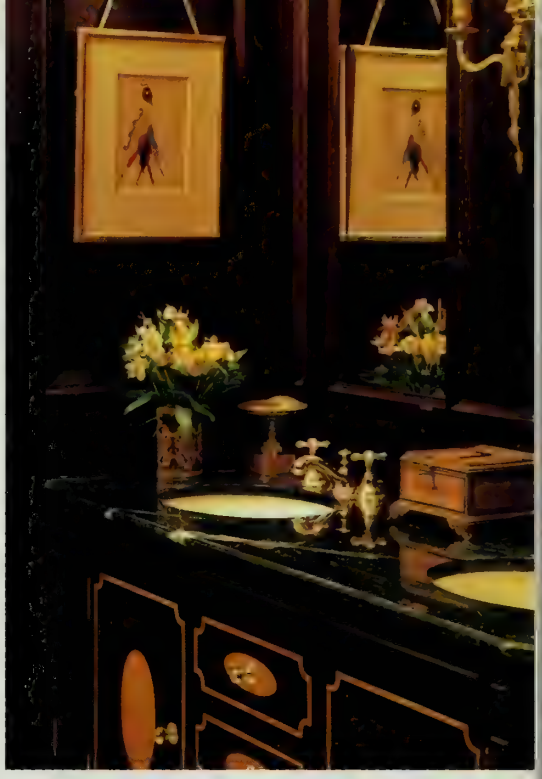
t doesn't feel new. Beginning with he entrance hall, which features a teep, narrow staircase, the house ofers the impression that everything is riginal. The upstairs library is John almer's favorite room, with its walls aneled in Honduras mahogany. "I ave meetings there, but it's also a lace where I can take time out to ead a novel instead of business jourals," he says. Oriental and English ntique porcelains collected by Tine Palmer stand on the shelves, and over the mantel hangs the portrait of a dashing little boy in uniform—*The Cadet*, painted in the early twentieth century by the Russian artist Vladmir Novikov. The room is lighted by a small Empire-style chandelier, which is perfectly proportioned to the size of the room.

The master bedroom and the guest bedroom flank the library, and each contains a wide canopy bed. The guest bedroom gives onto the garden and is particularly sunny and cheerful, for Palmer had requested that the room be "fun, with lots of flowers." The flowers are everywhere in the multicolor chintz of which the draperies, the bed hangings and the bedcovering itself are made.

At the bottom of the staircase, in the entrance hall, there is just enough room for a Federal mahogany-and-bird's-eye-maple chest and a tall mirror of the same period. The living room is off the hall and faces the tree-lined street that is typical of Georgetown. The warm red-moiré-lined walls, the Regency lusters, the fine New York Federal card tables and satinwood tea box, the details of the molded cornice and the marble mantel, all belie that the house is, according to its designer, 95 percent new.

"An old classmate of mine, Robert Crump, the Memphis antiques dealer, made several antiques-buying trips for me," says John Palmer. And while Palmer himself found the Regency dining table in New Orleans, the dining room contains a happy mélange of the pieces Crump acquired in England, Maryland and New England. They are a mixture of French and English, with a Neoclassical mantel of 1790 displaying an Empire-style patinated and gilded clock. The walls, covered with a soft yellow fabric, form a gentle background, mellow in the candlelight. A Boldini portrait of a man hangs above the eighteenth-century English sideboard. "It's my favorite piece of art," says John Palmer. "I joke with people and tell them it's a portrait of my grandfather that I've brought up from Memphis."

Just a few yards on, French doors open to the garden at the back of the house—an English country garden on several levels in which something is blooming during every season. Like the house, it is small and very peaceful. No wonder the busy executive who owns so many houses calls this one "my escape." □

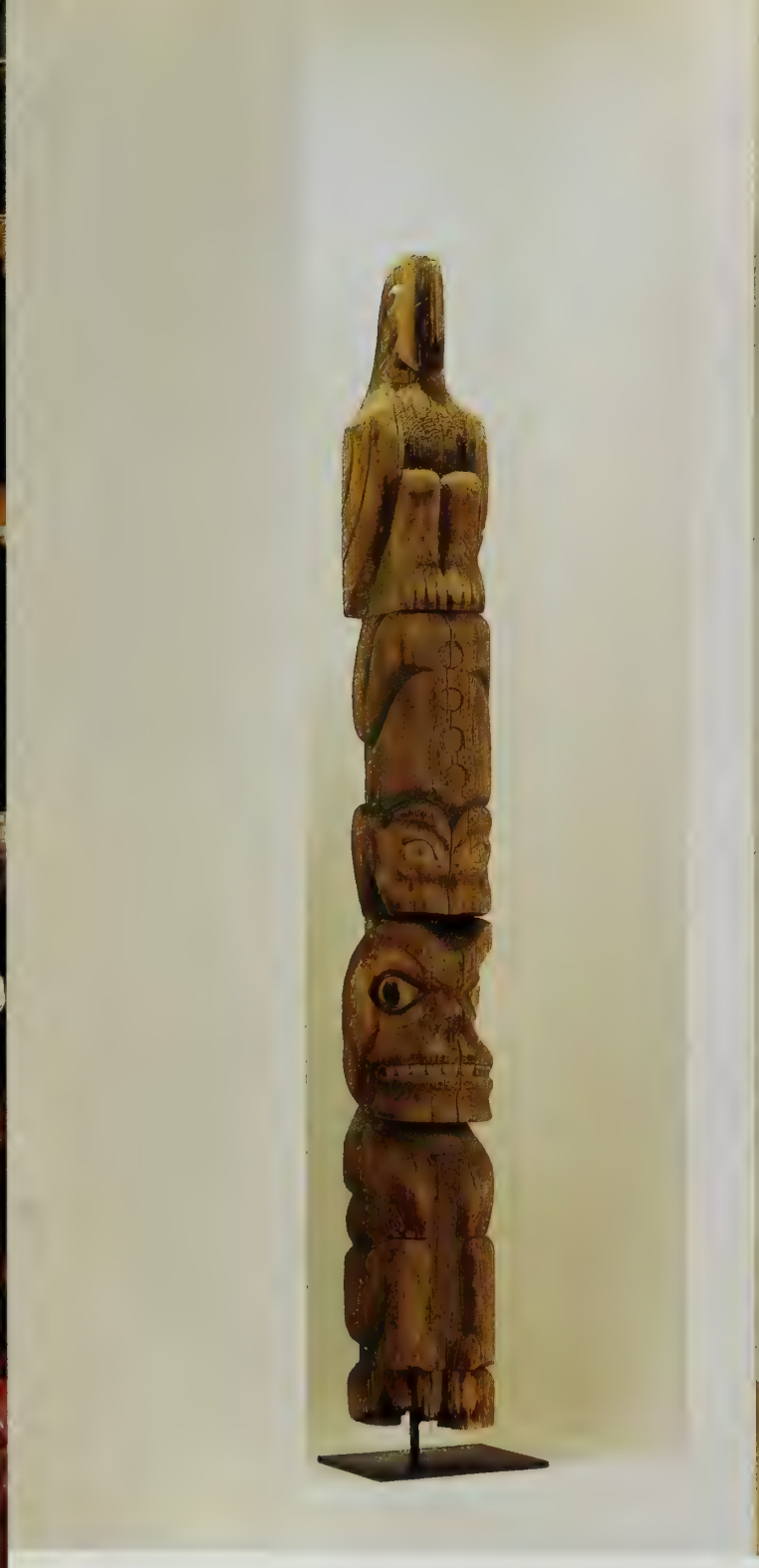


BELOW: A Sheraton sofa table and a Hepplewhite-style chair stand in the master bedroom. Bedcovering and drapery fabric, Old World Weavers; Schumacher wallcovering; sheers and bed hanging fabric, Clarence House.

"It was an exciting project to work on," says Kronick, "because there was nothing there to begin with, not even a dish." ABOVE: *Projet de Costume* by Georges Valmier is in the master bath. The sconce is from Nesle; Kohler sinks.



Pacific Northwest Meets Manhattan

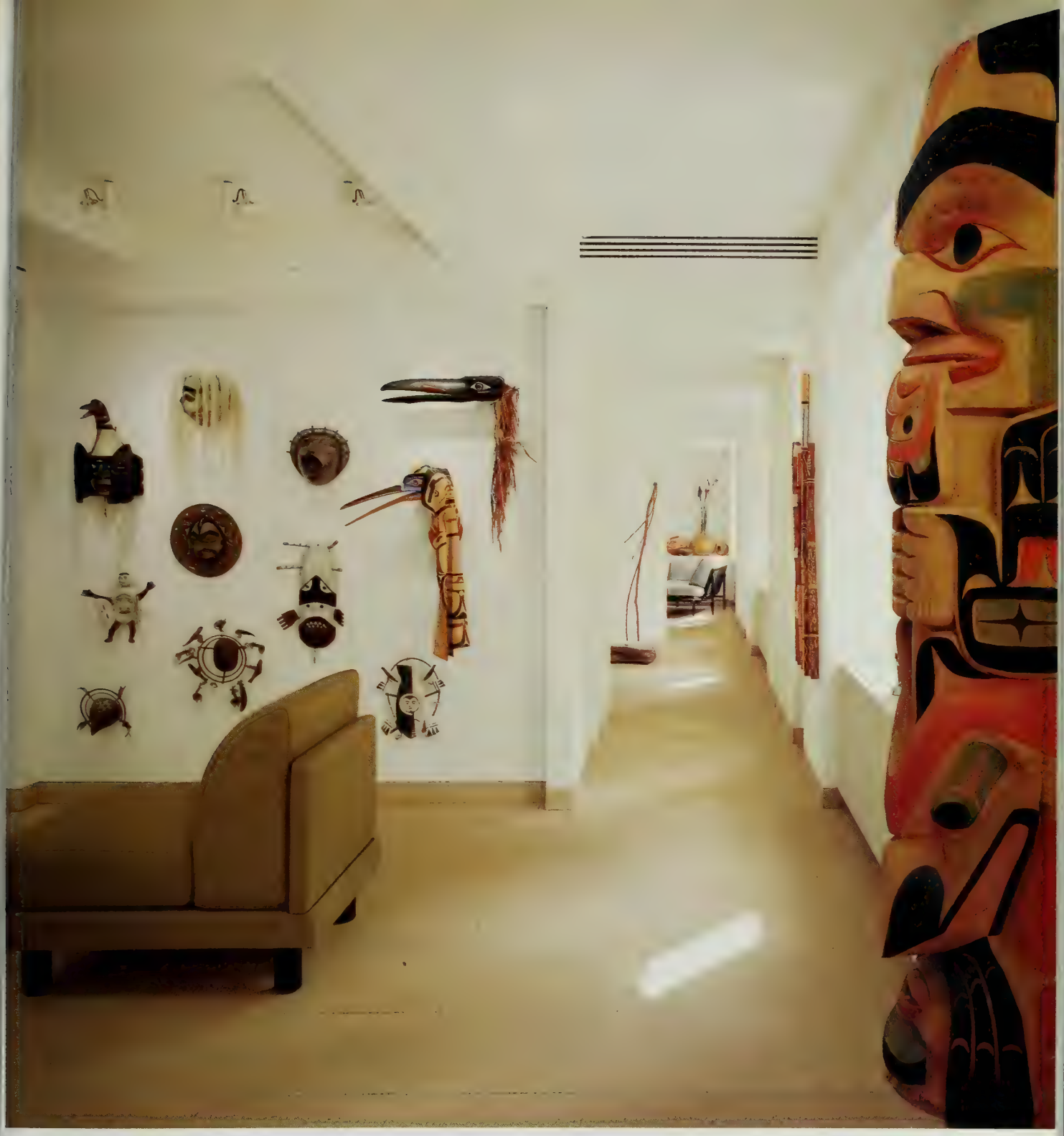




"The niches [illegible] apartment's walls and rounded columns display special [illegible] residents' native American art collection, and their placement [illegible] ion reinforce the geometry of the spaces," says architect [illegible] ino of his design for a Manhattan residence. ABOVE: [illegible] t Indian totem commands a living area recess. At right is a [illegible] formation mask by Richard Hunt. OPPOSITE: Arrayed in the [illegible] re Northwest Coast Indian animal and Eskimo masks, [illegible] by Joe David and Loren White.

An Architectural Envelope for Native American Art on Park Avenue

ARCHITECTURE BY JOHN F. COLAMARINO
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY BILLY CUNNINGHAM



THE NATIVES OF THE Pacific Northwest Coast Indian tribes are famous for potlatch ceremonies that celebrate the joys of acquisition, possession and display. The natives of the Upper East Side tribes who live on Manhattan's Park Avenue have very similar rituals. This is a story about a passionately acquisitive Park Avenue collector, her reluctant husband and the Palm Beach architect who used the minimalist vocabulary of Le Corbusier to turn a somber four-bedroom apartment, dripping with moldings and overwhelmed by objects, into a light-filled loft space designed to display the couple's astonishing collection of Northwest Coast Indian totems, spirit masks, ceremonial rattles and feast bowls.

The story began twenty-five years ago when the acquisitive collector started buying inexpensive



"The symmetrica… /main seating arrangement," says Colamarino (… ered beams serves to further define the space." … v Hopi weaving from the *Basket Dance* series b… right, glass shelves with tribal art and contemp… rom Pace. Stark carpet.



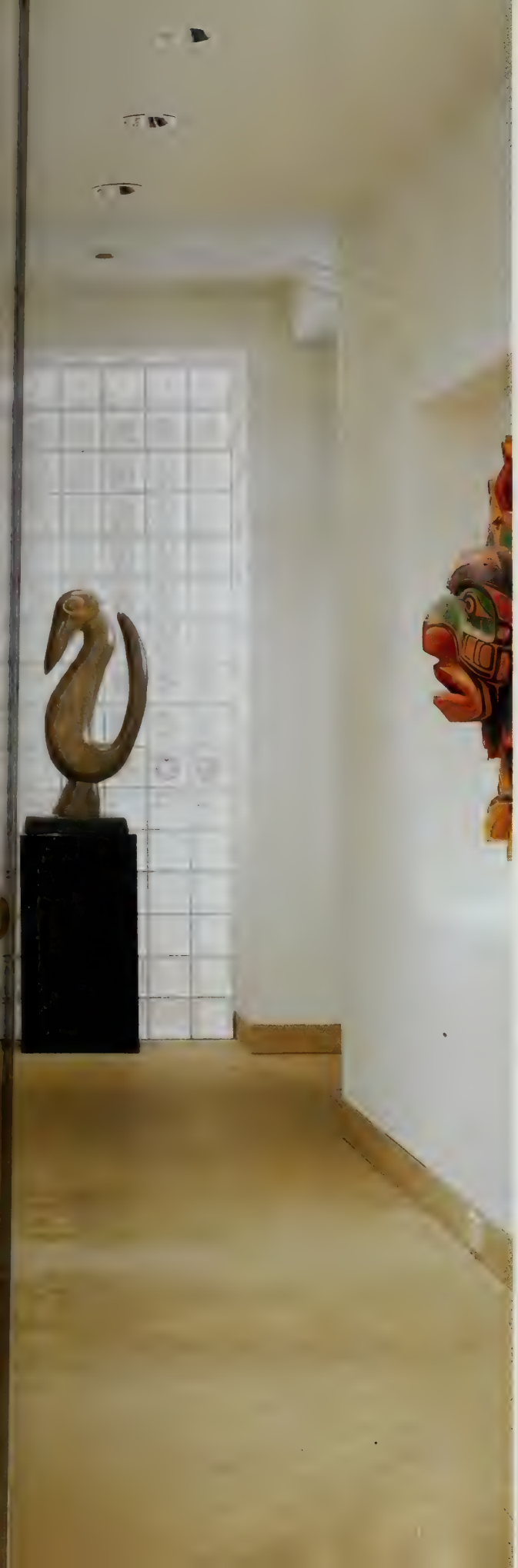


Pueblo Indian pottery on a trip to Arizona and fell in love with native American art. When her sister sent her a Northwest Coast Indian mask from a gallery in Portland, Oregon, she got hooked on the dark, totemic forms made by the seven tribes of Indians who live and fish on the spectacular rugged coast of British Columbia and Alaska. Her apartment became a Park Avenue potlatch as the accumulations of her three children and a decade of marriage were joined by a growing gathering of feathered spirit masks and carved totem poles. Friends refused to sleep in the cavelike, dark-green guest bedroom, where dozens of ancient spirit faces stared from the walls. "I believe in all their magic and all their medicine," she says. "The things have to have the spirit of the artist in them, otherwise they're dead."

Her always skeptical husband ("We're like night and day—I say yes, he says no") got dramatic proof of this after the couple bought a huge totem titled *Took Beak*. The day it was installed he got a call from Joe David, the Nootka Indian carver who had created it with Loren White. David had paddled to Vancouver Island from his island in the Pacific to call from a phone booth. "Are you the people who bought *Took Beak*?" he asked. "My feet and back started to hurt this afternoon—what's going on?" The husband explained that holes had been drilled in the totem pole's back and bottom for installation purposes. "Oh, that's it," said David, and hung up.

When architect John Colamarino, who had met the couple in Palm Beach, first saw the boxy, crowded spaces, he was less than inspired. "I thought, Let's just blow the whole thing apart and put it back together," he recalls. "I suggested it to the clients and they said okay." First, Colamarino tore down all the walls. The couple were so enthusiastic about the renovation that the wife took a sledgehammer to her own bedroom. "It was a great catharsis!" she





says. Then Colamarino reconstituted the apartment around housing for the utilities, the plumbing stacks and the electrical risers. What was left became the living space. At the same time, he catalogued their collections and possessions: the Northwest Coast Indian art, her contemporary studio glass and ceramics and her hundreds of personally sacred objects. "We catalogued a lot of clothes, too," Colamarino says.

The collector loves color, and she thrives on clutter. Her husband is the opposite. "We called John 'the referee,' " he remembers. But acting as referee was part of the problem as well as part of the solution. Colamarino is a minimalist who believes that less is more. "I had to be a bit of a diplomat," he says. "When she had to be worn down, I wore her down. She would say she wanted blue. I would bring a sample of a neutral color with the slightest hint of blue, and then we would talk."

But Colamarino paid a price. A few of the objects that the couple jettisoned from their collections ended up in his own pristine Palm Beach house. "I see the disruption I caused in his life, and I love it!" says the wife. "I enjoy nothing more than to meddle and change people." In the meantime, she pleaded for space in her walk-in closet where she could keep her possessions nearby if not on display. Colamarino was firm. "Architecture is about organizing a person's life," he maintains. "I always love to order things. I love order and precision." To delineate spaces, he lowered the ceilings, accommodating a central air-conditioning system and defining rooms with varying heights. He used French limestone to pave the floor and dark-blue and red granite for countertops, and installed dozens of overhead halogen lights. The furniture is simple: leather and steel in neutral colors. The walls and ceilings are lighter shades of pale.

The resulting space is a dazzling sweep of light and air, a muted backdrop punctuated by the wild, spooky and colorful Northwest Coast Indian artifacts. The living area is dominated by *Took Beak*, the fierce man-and-bird totem on the west wall, and a huge transformation mask in a recess in the wall near the black-granite dining table. Carved by Kwakiutl Indian Richard Hunt, the mask is in the shape of a sun, with rays that fold up to make the figure of a man at the top. On the same wall, next to the hall that divides the public from the private spaces in the apartment, is a collection of shaman and Raven masks used mostly by the Kwakiutl tribe in ceremonial dances; the Indians say that the Raven brought daylight to the world when he discovered the sun in a bentwood box. Another Raven transformation mask on the wall opens to reveal a human face. The rings and spokes of the spirit masks below them are also held up in ceremonial dances to summon the



"A media system was built into the walls, ceiling and cabinets of the master bedroom," says Colamarino, "along with a motorized screen and overhead projection television concealed in the ceiling. All controls are remote, or contained in the stainless-steel panels set into the headboard." Above the bed is a mixed-media work by Bennett Bean. At left, a ceramic vessel by Victoria Cromwell.

spoke ends in a spirit
or weapon that will en-

the couple's eclecticism
l-and-clay figures
nd a blown-
bedroom,
inted

construction of gold leaf, wood, copper and clay by ceramist Bennett Bean. Yet it is the weird spiritual power of the Northwest Coast Indian objects that gives the apartment life and anchors the extraordinary space John Colamarino has created. "Architecture has to lift your spirits," he says. "It's frozen music. I see it very much as a fine art. And I do believe that it makes a difference in the way people live." □

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While you were trying to get into law school,
I was trying to get out of Afghanistan.
You took the bar. I tended it.
You joined a very prestigious law firm.
I joined the Peace Corps.
For my birthday, you gave me a Waterman pen.
How often I forget how alike we really are.



Pens write. A Waterman expresses. For more than a century, this distinction has remained constant. In the precise, painstaking tooling. In the meticulous balancing. In the elegant styling accented with precious metals. For example, the Rhapsody Red Ripple, pictured above, recaptures all the romance of its 1920's original.

WATERMAN
PARIS

Nordstrom

POETIC LICENSE

Martin Bregman's Manhattan Apartment
continued from page 134

"It's acres and acres of old wood. They took old paneling out of homes bombed out in World War II." Cornelia Bregman adds, "He loves the English-gentleman type of room." The proof is all around—in the Chippendale chair and the Regency desk; in the Queen Anne wing chair covered in a quail-patterned chintz and the Victorian chair covered in an English paisley shawl design; in the paintings of English horses, not to mention English dogs. This, in fact, is a room lost to time, save for some up-to-the-minute audiovisual equipment. Here at last is an environment in which a man would be at pains not to feel permanent.

"A luxurious bed is the focal point of a bedroom today," Moore pronounces, pointing out that there is more interest now than ever in beautiful linen and old cutwork sheets. The Bregmans' bedroom was built around a canopy bed draped in taffeta hand-painted with apricot sprigs and flowers and lined in peach silk. It's a soft, romantic room, the walls glazed a blush apricot. The carpet is an English document: a field of mossy greens. The desk is of English yew,

"There's a wonderful comfort and warmth to this apartment."

the mantel of Scotch pine. Particularly inviting is the fireplace area, with a wing chair covered in cabbage-rose chintz. On a silent afternoon, apple-green silk draperies flutter against a background of porcelains and prints.

"This is a lot like an apartment that I had in London once when I was making a film there—there's a wonderful comfort and warmth to it," says Martin Bregman the client. How much, the question remains to be asked, did M[illegible]gman the producer control [illegible] the director? "I had [illegible]al. But I approved." □

OLE BULL'S LITTLE ALHAMBRA

The Virtuoso Musician Composes a Moorish Fantasy in Norway
continued from page 153

encompassed traditional Norwegian forms and fanciful Moorish elements. Bull was an active participant in the project, exploring the forested shores of Lysøen by rowboat, drawing his own maps and making sketches for the paths, plantings and drainage on his own. He had gazebos built and ordered that twenty miles of wooded paths be covered with white sand and seashells lest a guest should lose his way on misty days or dark nights.

The villa captures the exoticism of the eastern motifs that enchanted Ole Bull and the Romanticism that swept the country in the second half of the nineteenth century. The house's intricately carved woodwork, although employed to give shape to the musician's worldly tastes, is also a splendid show of local wood-carving skills passed down since the Viking era. An onion dome rises to cap off a tower. Moorish arches and spires ornament a pair of verandas and dramatically frame the vista of the fjord and distant villages. Yet beneath the stylized tower and verandas is a wooden villa that is very much in the Norwegian country vernacular.

Inside the villa, the exquisite display of craftsmanship is indisputably in union with the architecture of the house. The focal point is a sixty-foot music room where elaborately carved columns of local pine lift a series of arches that support the vaulted ceiling. Three large glass chandeliers were imported from Bohemia to light the space, and above the fireplaces at either end tall mirrors were mounted to reflect the candles and the play of light in the arches. Despite its Eastern character, the room provides an unintrusive backdrop for the mix of European and American furnishings that Ole and Sara Bull brought from their travels abroad.

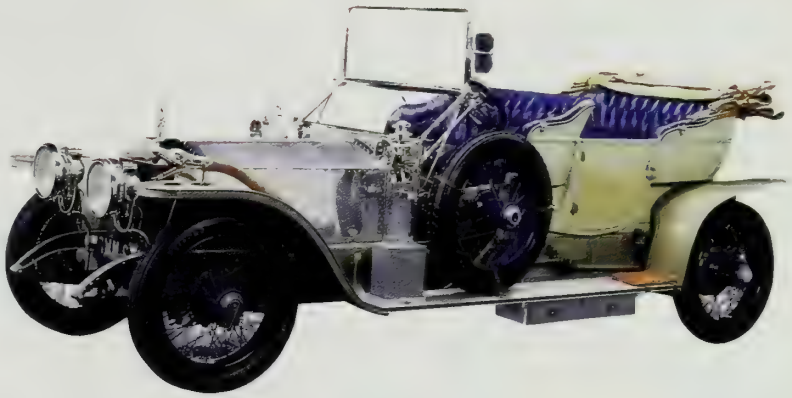
The bedrooms of Ole Bull and his wife adjoined the music room so that he could work late into the night. This was also the center of family life, where the couple would read, play [illegible]ards and perform together (she at [illegible] piano) for friends. It was in this room seven summers after their first season in the house that a much-weakened Ole Bull rested, near death. A flotilla of ships paused beneath his window, and the military band struck up some of his best-loved tunes to salute him. And here his body was laid in state, in 1880, prior to one of the biggest funeral processions in Norway's history.

After Bull's death, Sara Bull and his descendants continued to reside at Lysøen nearly every summer. The living and dining rooms on the lower level were among those fully redecorated in 1905 when his daughter, Olea, made plans to move to the island from the United States. Those plans were never realized, however, because of her untimely death. Private rooms on the second floor were also expanded and refurbished over the years. A white bedroom was especially embellished for Olea's daughter, Sylvea, using the old Norwegian technique of rose painting.

It was Sylvea Bull Curtis who gave Lysøen to the Norwegian Society for the Preservation of Ancient Monuments in 1973. The villa is now open from mid-May to September and can be reached from a pier where a small boat ferries visitors over. Recitals are given in the music room each season, for which prominent guest artists are invited to perform on Ole Bull's eighteenth-century violin. Gazing up at the decorative arches while the sweetness of Bull's own violin resonates, one can imagine with what feeling the proud maestro might have played here in such a private moment as Sara Bull recalls in her memoirs: "The music room, cheerful with wood fires and candles while the storm without promised seclusion, tempted him to do the best work into the night. When the fire and candles burned low, and the shadows seemed the intruding spirits of the storm, then the notes would be thrown aside, and that wonderful instrument, a soul in the hand of its master, would voice the tempest outside and the peace within." □

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ANTIQUES: CHESS SETS

The Intricate Art of the Age-Old Board Game
continued from page 157

one a crossbow, another a battle-ax.

This ornamental abundance could, however, be as vexing to players as it was delightful to collectors. At least partly in reaction, the simplified Staunton chess design now universally used in competition was introduced in London in 1849. The manufacturer included only one overtly artistic touch—a horse's head copied from the Elgin Marbles for the knight—and was shrewd enough to obtain one of the earliest commercial endorsements, from chess champion Howard Staunton. The design has endured because of practical considerations like durability, heft and the ease with which the players can tell bishop from queen or knight from rook.

Happily, though, the Staunton design did nothing to inhibit makers of more ornate pieces; it merely codified the difference between playing sets and ornamental sets. Moreover, the design achieved such an air of simple aesthetic perfection, of being absolutely right for the game, that every collector wants a good Staunton set (often called a Jaques set for the London manufacturer). Elements of the Staunton design also often turn up in unexpected contexts—for instance, on chess sets forged from bullets and cartridge cases by World War I soldiers seeking a distraction from the tedium of trench warfare.

Indeed, the game's hold on the human mind is so strong, and seems to work on so many different levels of the imagination, that standardization is not even remotely a danger. Players have made chess sets not just on every conceivable subject but from every material. One collector commemorated his own dissipation, for example, by casting a chess set from the lead foil saved from wine bottle necks. Russian political prisoners in the 1920s reportedly made papier-mâché-like chess sets from bread crumbs, shredded paper and water. Like other forms of human rivalry, chess sets wil[illegible]lways [illegible]nlimited in their possibiliti[illegible]

IN PRAISE OF VINTAGE WRISTWATCHES

Classic Timepieces That Are Never Out of Date
continued from page 171

watches were much imitated, and today they are highly sought after and prized by collectors.

Inevitably, watches went through the fashion changes of the interwar years, reflecting vogues for Art Déco and Streamline Moderne idioms that were easily and successfully adapted to the basic tank and tonneau styles that had been popularized in the teens. Simplicity is the hallmark of many of the finest watches of the period—such as the celebrated Prince and Oyster models manufactured by Rolex—but the ladies' wristwatch frequently continued to provide the occasion for jewelers' flights of fancy. Designers for companies like Cartier, Van Cleef & Arpels and Tiffany's took premium-quality Swiss movements and created for them elaborate cases and ingenious bracelets encrusted with precious stones.

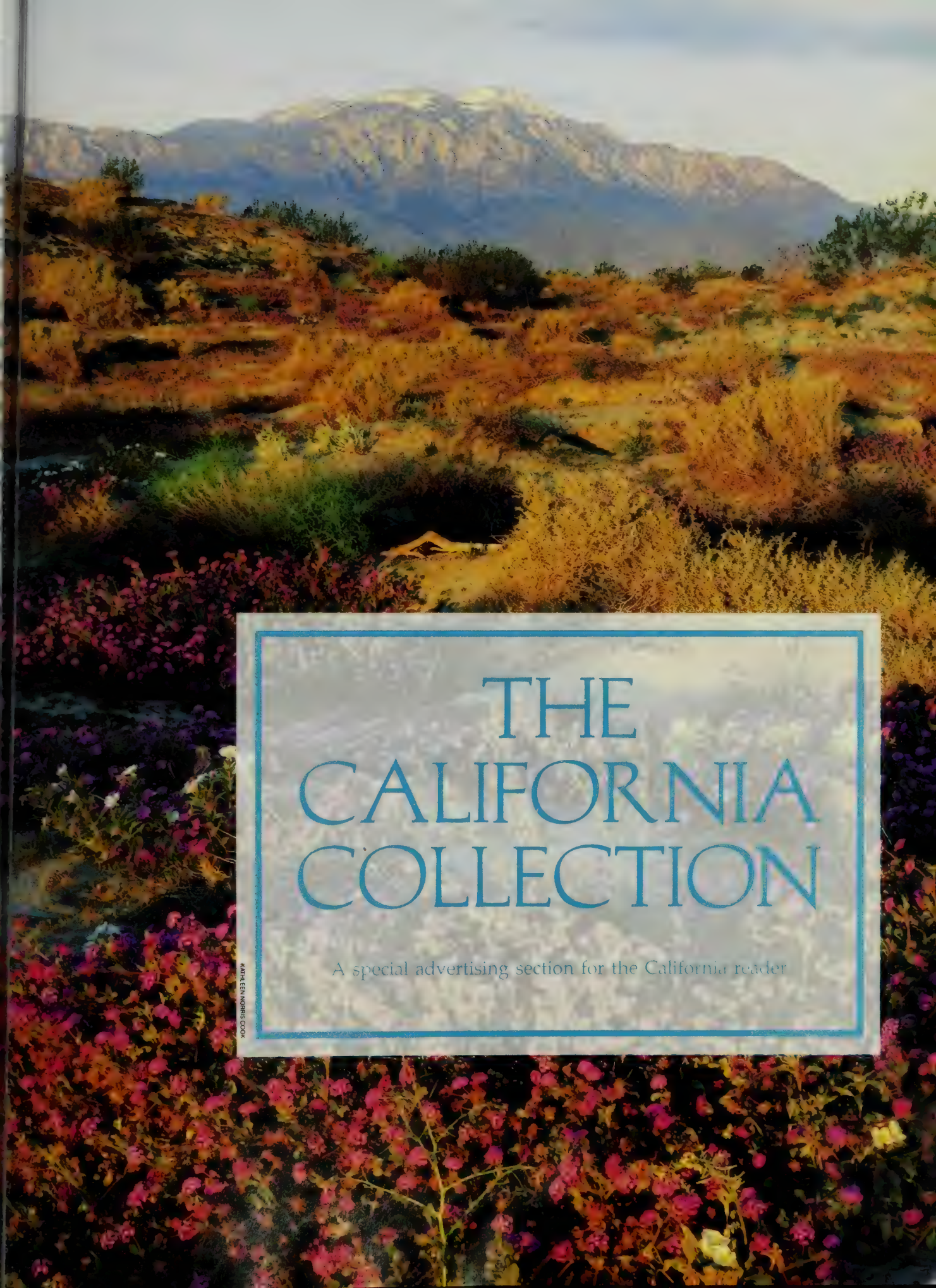
In considering the wristwatch as jewelry, one must take note of the processes known as gold filling and rolled gold plating. Developed in America in the late nineteenth century, these were techniques for laminating a thin layer of base metal between two layers of gold. The base metal gave the plate a strength that made it ideal for shaping watch cases, yet it still had the look and warmth of solid gold, which is not always the case when gold is electroplated onto a base metal, the method used in producing cheaper watch cases.

Popular in the 1930s were so-called doctors' wristwatches—elongated rectangles with twin dials, one showing the hours and minutes, the other the seconds. Introduced by Gruen in 1929, the type was soon imitated by other manufacturers. Another novelty of the 1930s was the reversible wristwatch, which had a dial that could pivot one hundred and eighty degrees so that it could either face outward, to be read, or be turned inward, against a metal plate, for protection. The most famous version was the Reverso, produced in Switzerland by Le Coultre.

The last great decade of the mechanical wristwatch lasted from about 1945 to 1955, and—as with design fields as disparate as women's fashion and the automobile—it was a period of reaction against wartime austerity. The equivalent of Cadillac's burgeoning fins and Dior's New Look was a tendency to treat the wristwatch as an item of costume jewelry, permitting the case and bracelet (or strap lugs) to take on an often fanciful life of their own, which deemphasized the timepiece's functionality.

In this respect, the typical wristwatch of the 1950s is very far removed from the eminently practical classics of the 1920s and 1930s. The shapes of the 1950s were sometimes eccentric; cases were sculpted or embossed, bracelets were ornately braided. Even the faces and hands of watches became thought of as part of the overall decorative scheme, so that in some instances it was difficult to tell the time. Yet the standards of craftsmanship established earlier in the century had not diminished, and the wristwatches of this period remain wonderful objects, highly refined examples of a technology with roots in the Middle Ages—a technology that had been brought to the verge of perfection yet was about to be displaced by the new world of quartz movements and liquid crystal displays. □

Watches went through the fashion changes of the interwar years, reflecting vogues for Art Déco and Streamline Moderne idioms that were adapted to the tank and tonneau styles.



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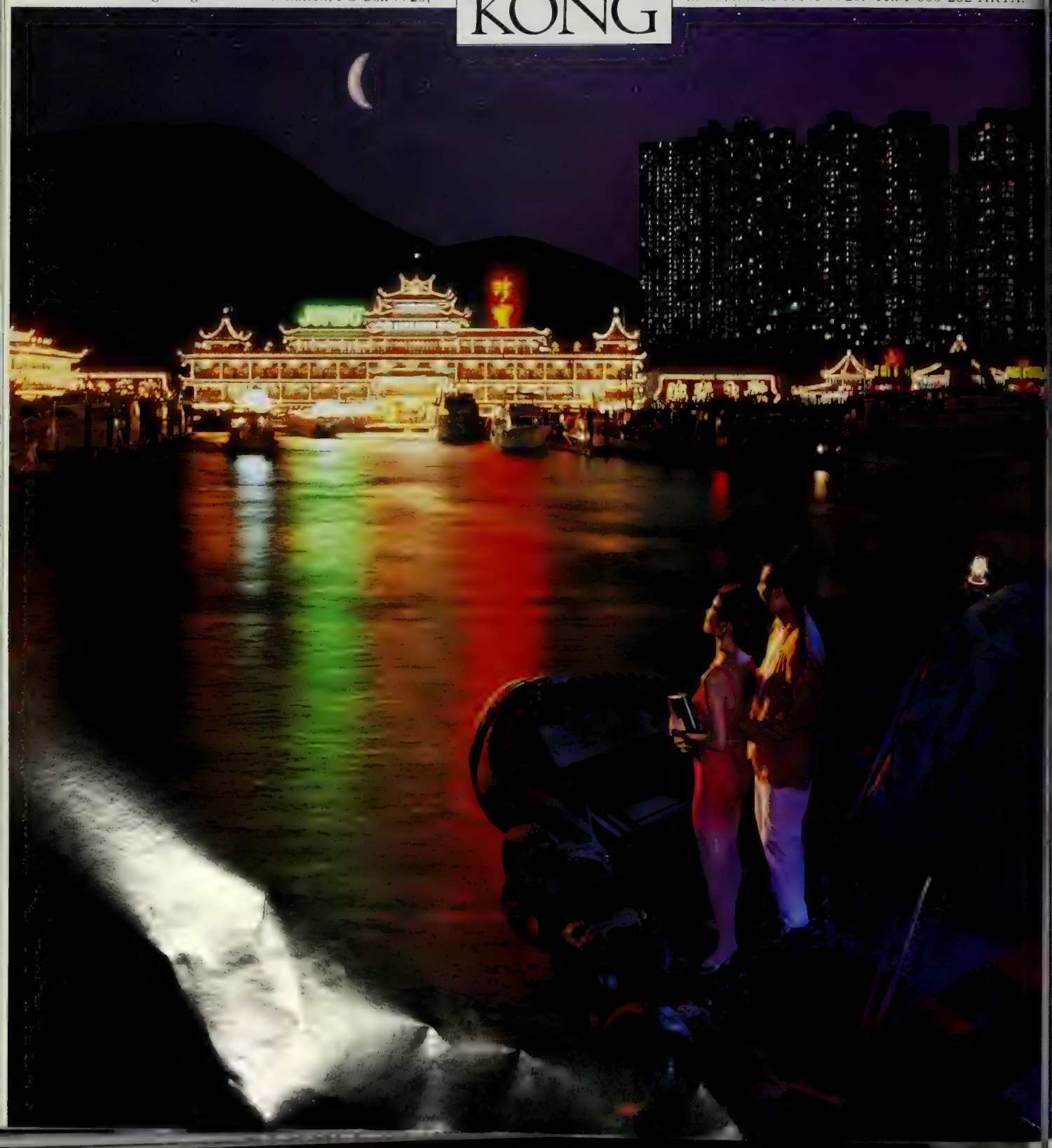
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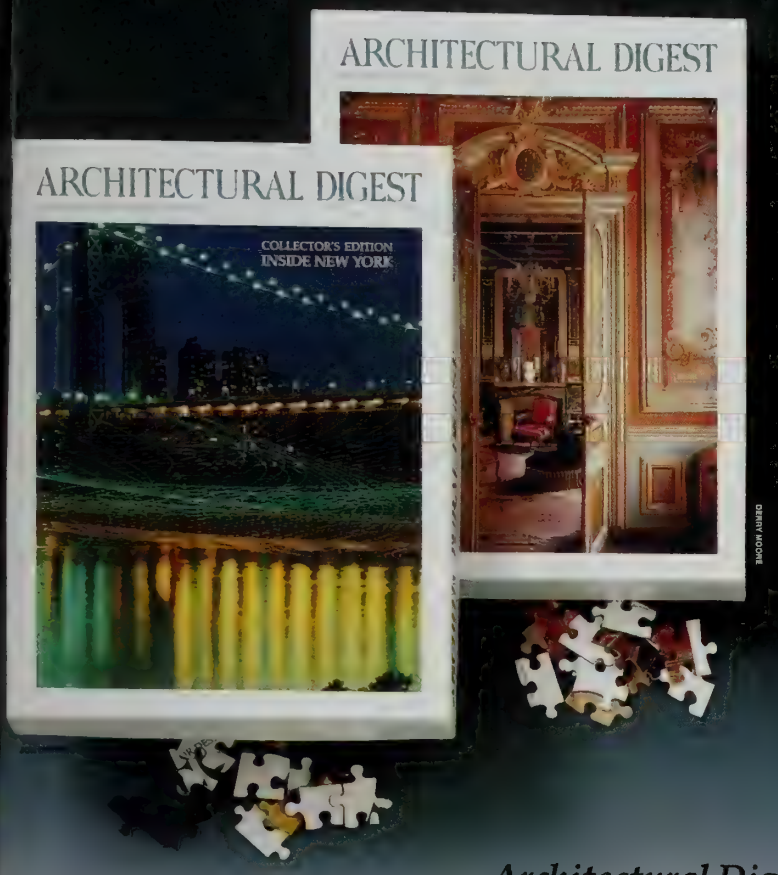
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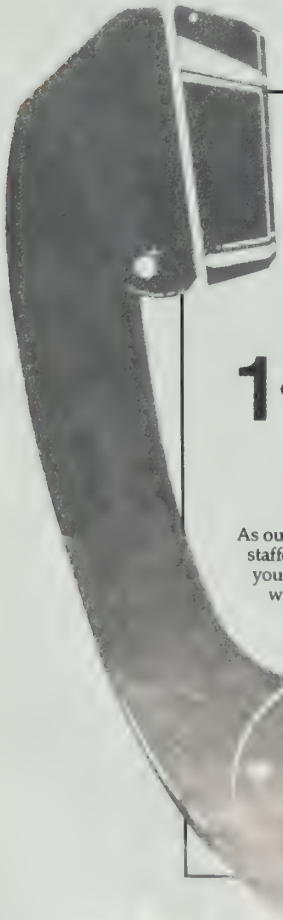
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The American Artist in Paris
continued from page 127

We had great fun shifting things around, and nine times out of ten we agreed exactly on where everything should be."

Having to travel frequently to Europe for exhibitions, Sultan was able to keep in regular touch with Benais's progress. They discussed all the major decisions, but the artist also knew when to give the designer free rein. "My first concern," Benais explains, "was to underline the unity of the whole space, so I chose the same light gray, or mushroom, for the walls throughout. Once that background was established, I didn't mind breaking up the apartment with different-colored fabrics. I used all my own fabric designs, and Donald created elements like the bronze tiebacks for the draperies. Then I looked for pieces of furniture that he wanted, such as the huge dining table, which he thought he might use for drawing as well. Now that he has settled into the apartment, I feel very satisfied because he moves about the place as if he's totally at home. That's the surest test, in the end, of whether you got the interior right."

"I'm particularly fond of Biedermeier furniture, and I like the way the round table and the chairs in the salon look," adds Sultan, who put together his own country house in Sag Harbor, New York. "I'm also very pleased about the effect of the appliqués in the hall and the mirrors at either end, which gives the space a nice theatrical atmosphere. I think we're going to find living here very stimulating. It will come out in the work, and already in the short time we've been here I have several new themes I want to pursue. For me, that's what's essential—not where I am, but how I paint." □

"I like the idea of being immersed in another culture."



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A Federal Case

When designer Robert K. Lewis decides to buy American, he calls on two dealers who have been selling American Federal furniture exclusively for about 20 years and acquire most of their cache from private sources.

Thomas Schwenke, who has a shop in Manhattan but will take special clients through his Connecticut warehouse, boasts a number of documented pieces of furniture made in Boston, Salem, Philadelphia and Portsmouth between 1785 and 1820. He has what he says is the only Duncan Phyfe writing table, a New York Sheraton writing table (a rare form with a ratchet writing board that lifts up) made by James Dolan, and two Hepplewhite pieces, a sideboard (below) and a mahogany chest of drawers with a flame-birch drawer front and center drop, characteristic of furniture makers from Portsmouth, New Hampshire. Since only a limited amount of American Federal furniture is ever available for sale, Schwenke is having reproductions made, starting with 45 prized pieces. He has had much success with his replicas of George Washington's inaugural chair (left) and an armchair copied from a George Bright original for the Boston State House. With the increasing popularity of the light-colored Portsmouth furniture, Schwenke also has introduced a reproduction of a four-drawer bowfront chest. Thomas Schwenke, 219 E. 60th St., New York 10022; 212-355-3333.


COURTESY THOMAS SCHWENKE

David Dunton's taste for the American Federal period was acquired when he was a child living "in a household filled with formal antique furniture." He vows never to sell two favorite pieces he inherited: a tall case clock made in 1810 by Philadelphian David Weatherley, who adorned it with acorn finials, and an 1820 tall-post canopy bed. But Dunton has many other stellar examples, such as a Baltimore Federal flip-top games table or worktable, a convex mirror with a sea serpent and dolphin surround, a Philadelphia Sheraton sideboard with a serpentine front and a ca. 1800 Boston secretary. David Dunton, Route 132 off Route 47, Woodbury, CT 06798; 203-263-5355.


COURTESY THOMAS SCHWENKE

Napa Potpourri

Thomas Bartlett has moved to the heart of the Napa Valley and opened a studio/shop (below) in St. Helena's historic William Tell Hotel building, constructed in 1875. Encircled by a small courtyard inhabited by terra-cotta rabbits, Italian urns and the designer's iron furniture, the shop has a potpourri of new and old furnishings. A ca. 1800 painted Swiss country armoire stands against egg-yolk-colored walls, near two floor lamps, a three-drawer Dutch marquetry bombé chest, some 18th-century French furniture and painted German pieces. A warehouse nearby is filled with additional antiques and new items with a classical look, and Bartlett regularly rotates his stock. Thomas Bartlett, 1236 Spring St., St. Helena, CA 94574; 707-963-3456.



A New Yardstick

Over the last several decades, Carleton Varney has started a fabric company to the trade in New York, written several books, turned out a newspaper column and founded a design school, as well as maintaining a successful interior design business. Now he comes to the retail customer with **Carleton Varney by the Yard**, a shop he has established in Sarasota, Florida.

Starting with fabrics he has ordered for the extensive and varied work he does in resort hotels and other design projects, Varney has created what he calls "a coordinated outlet store." "We put the things together on the rack," he explains, "so that there are solid-color fabrics with complementary printed fabrics, larger prints with smaller ones, and so on. The personnel is trained to help the customer—this is decorating with high style on a budget." Carleton Varney by the Yard, 1503 Main St., Sarasota, FL 34236; 813-953-6986.

continued on page 200

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In the Showrooms



It's important for **Scalamandré** to change and do different things in addition to what we've done well all these years," says Frank Koe, director of restoration at the fabric house. Among the new ways Scalamandré has found to expand its traditional offerings is to introduce hand-block-printed wallpapers made by Cole and Sons in England as part of the new Gallery Collection. Two of the most interesting of the papers are *Nowtan Court* (above left) and *Large Monteria*. The first has an elaborate tracery of Gothic stonework imposed on a tomato-red background; the second is a green flocked paper, the flocking in a darker green forming a traditional damask pattern of scrollwork and leaves. "These are made by at least two men each," says Koe, "who use a system of pulleys and wires to impose the woodblocks covered with paint on the paper. It's true craftsmanship—it requires precision and experience." Also in the Gallery Collection is a damask fabric, *Verona Unito*, which complements *Nowtan Court*'s Gothic motif in a most unusual way. The fabric comes in red, peach, blue or green, and the background has a traditional damask pattern of grape leaves and vines woven into it. Scattered across the fabric in gold—quite asymmetrically—are small Gothic architectural elements such as a cinquefoil inside a circle, a quatrefoil inside a square, and a three-arched triangle. One of the boldest of Scalamandré's new directions is its representation of painted transferable murals created by **New Pompeii** (*AD-at-Large*, May 1991). The murals are done in India in watercolor on a base of ground stone applied to canvas. The appearance is that of a soft, rich-toned antique mural, and the canvas can be applied anywhere and moved anytime. The murals range from a three-panel exercise in perspective representing a Renaissance street scene (below left) to witty adaptations of Pompeian wall frescoes to equally amusing variations of 18th-century scenic papers. One of the latter shows an extremely self-satisfied camel with a monkey on its back, both smirking at a llama. Another shows a groom leading a richly caparisoned horse beneath a tree bearing morning glories, grapes and fruit; a companion panel shows a woman astride a lion in a pillared hall, with a baroque pearl goblet beside her and an army in the distance, while she watches a snake twine around her arm.



In the direction of imaginative designs, it is to be expected that **Clarence House** would have some striking new images. *Les Ceramiques* (above center) is taken from Picasso's designs for ceramics that he did in the 1950s, and it shows his vases, platters, jugs in bird shapes and jugs with Cubist human faces painted on them and ears for handles in all their bold, discordant modernism. The backgrounds for *Les Ceramiques* are dark green, beige and coffee, with the last two creating a more period modernist effect than the first one. *Coquillage* is a design of shells, seaweed and coral printed on cotton-and-linen cloth. The shells are drawn with the shaded three-dimensional realism of children's book illustrations and colored accordingly.

Quadrille Fabrics has taken a medieval turn with its new woven materials, one intricate design being named *Tristan* and another, even more ornate, *Isolde*. *Tristan* has stripes of varying widths in shades of green, beige, mustard, brown, red and blue. The patterns within the broader stripes range from a sort of jagged Navajo-style design to a narrow checkerboard stripe of black and white, brown and white or blue and white. *Isolde* also has a broad stripe with the Navajo-style pattern, but it is banded not only with the narrow checkerboard stripes but with broad stripes marked by baroque swirls and arabesques. Perhaps the liveliest new design at Quadrille, also a woven fabric, is called *Fantasia* (above right). With a background of either beige, peach or gold, the pattern is composed of large rosettes in rainbow colors with irregular outlines. They are surrounded by a circle of green vines, and other vine, flower and butterfly images in green and rainbow colors dot the ground.

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Cerebral Sojourn

The newly rejuvenated **Maidstone Arms Inn and Restaurant**, in conjunction with specialists from Christie's, is hosting a series of four-day lectures, with experts covering such topics as English furniture, sculpture, old-master drawings and paintings and the detection of fake furniture. The first four-day series begins Jan. 31 and costs $950 per person, which includes the lectures and five nights at the inn. The 240-year-old East Hampton hotel was renovated earlier this year and redecorated to suit both hot- and cold-weather guests. For winter visitors, the inn will be dressed in Oriental carpets and plaid slipcovers, while those who arrive in the spring (another series begins March 7) will get wicker. The Maidstone Arms Inn and Restaurant, 207 Main St., East Hampton, NY 11937; 516-324-5006.

House Calls

HRW Antiques (*AD-at-Large*, Oct. 1989) was established in London by Christie's veteran Iain Henderson Russell and interior designer Nicola Wasserman with Lady Henrietta Spencer Churchill, also a London designer, as codirector. When it opened, Russell said, "Our aim is to have a good mix of serious and decorative furniture . . . that will appeal to American clients." With those clients in mind, HRW has established a former London employee, the Honorable Juliet Teakle, in Connecticut, from where she will sally forth on request to visit clients with a portfolio of updated HRW inventory. She can also give American clients advice on how to ship their purchases home. The Honorable Juliet Teakle, 218 Riverside Ave., Riverside, CT 06878; 203-637-5061.

Mass Appeal



When Maurice Kilbridg[illegible]ion as dean of the Graduate Schoo[illegible] Harvard University, he went into business with his br[illegible], joseph, to [illegible]h **Kilbridge Antiques** (above), which has grown to [illegible] feet in Groton, Massachusetts, making it [illegible] antiques store. Situated in a 13-room Victo[illegible] modern-style glass gallery building behind the complex, the business concentrates on American, English and Continental pieces from the 18th and early 19th centuries. "We have a lot of Federal furniture," says Maurice Kilbridge, "and lately Biedermeier work has been popular, of course, as well as more obscure provincial pieces such as an 1810 Spanish sideboard that's going to sell very quickly." Among the more unusual pieces is a ca. 1840 *semainier*, with one drawer designated for each day of the week. "Banquet tables have been popular lately," he says, and points out that they have about ten pedestal tables on hand from the early 19th century, each with a set of appropriate chairs. Collections of Oriental porcelain, scrolls and Japanese prints embellish the rooms where the furniture is on display, and a quilt loft in the barn has more than 300 quilts shown for sale by private dealers. Among the designers who make Kilbridge Antiques a regular stop are Mrs. Endicott Peabody, wife of the former governor of Massachusetts, and William Hodgins. Joseph Kilbridge Antiques, Box 879, Main St., Groton, MA 91450; 508-448-3330.

Peer Pleasure

David Easton, Gary Crain and Saunders & Walsh are a few of the faithful designers who are finding their way to the new New York shop of **Malcolm Franklin**, the importer of 17th-, 18th- and early-19th-century English antiques. Located on East 57th Street for the last ten years (the flourishing parent store in Chicago—a favorite with designer Bruce Gregga—was founded in 1947), Malcolm Franklin moved because, in the words of codirector Dan Sullivan, the original Franklin's grandson, "Everybody had left the neighborhood except the big commercial firms, and we like to be with our peers."



COURTESY MALCOLM FRANKLIN

Among the pieces in the shop are a ca. 1765 Chippendale-style bookcase with Gothick glazing bars on the glass doors and 26 small drawers sporting ivory panels labeled "A" to "Z"; and a George II giltwood-and-gesso pier glass from about 1730 with three stars cut into the glass of the top panel. A ca. 1720 japanned tall case clock (above) by John Melling is complemented by another tall case clock, made in 1685 by Thomas Tompkin, whom Sullivan characterizes as "the clockmaker's clockmaker." Malcolm Franklin, 762 Madison Ave., New York 10021; 212-288-9054.

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COURTESY VICTORIA AND ALBERT MUSEUM

A Room of Its Own

The Victoria and Albert Museum opens the doors to its **Frank Lloyd Wright Gallery** Jan. 20 with the permanent installation of the only complete Wright interior found in Europe—the office of Edgar J. Kaufmann, for whom Wright built Fallingwater. Completed in 1937 and dismantled some 20 years later, the room (left) has been in storage but for two brief exhibitions, one in London in 1974 and the second in Japan last year.

The Kaufmann office's austerity reflects the influences that Japanese design had on Wright after he spent six years in Tokyo building the Imperial Hotel. As with many of his other projects, Wright designed the furniture, fittings, carpets and upholstery, all of which were preserved. The focus of the room is the composition of the desk and a plywood relief mural, which signaled a new departure in Wright's architectural decoration.

The Wright Gallery will also include examples of some of his furniture, metalwork and graphic designs—a sheet-copper urn from the Dana House, glazed earthenware plates from Midway Gardens and a leaded-glass window from the Coonley Playhouse in Illinois. *Frank Lloyd Wright: The Kaufmann Office*, written by V&A furniture curator Christopher Wilk, is being published to coincide with the opening of the gallery. Victoria and Albert Museum, South Kensington, London SW7 2RL; 71-938-8500.

Hand-'Em-Downs

Among the most jealously guarded secrets in the New York design world is the furniture workshop **Guido Deangelis** in the remote reaches of the Upper East Side. The workshop was founded as a family business forty years ago and is still run as one. The large workrooms are stocked with exquisitely crafted sofas, armchairs and other upholstered pieces of furniture covered in white muslin and waiting in ghostly ranks for decorator clients such as David Easton, Mark Hampton and Bray-Shaible. About 25 percent of the business is restoration, but most of the pieces are newly made by time-honored methods—building the frames from seasoned wood, putting the webbing on, then tying the springs by hand and tying the horsehair upholstery over that. Made to order for designers by these methods, the pieces are predictably top-of-the-line in price as well as quality—the wholesale price for a sofa starts at $7,000, but the product is evidently the best. Guido Deangelis, 312 E. 95th St., New York 10128; 212-348-8225.

Painting and Decorating

Several designers offer up recommendations for their decorative painters of choice.

Diane Burn and Peter and Linda Carlson share the talents of **Karin Linder** (*AD*, Oct. 1992), who is a master of the faded, romantic façade. While Linder likes to cover living room walls with delicate panels characterized by swags, minute flowers and stylized vines, she's equally at home in the kitchen, where she renders bold designs of Pompeian leaves and garlands of fruit for a country look. Proof of her versatility is two whimsical honky-tonk panels and a door that she painted in a Santa Fe house that the Carlsons decorated. Her commissions have taken her from New York to Malibu to Italy. Karin Linder, 212-598-0559.

For a London residence, Robert Litwiller asked Carolyn Benson to put a distressed, Pom[illegible] finish on the walls. H[illegible] to decorate a room w[illegible] nut finish, which sh[illegible] doors, bookcases and lar[illegible] moldings. Benson started [illegible] ture restorer, so she is famili[illegible] gilding and patinating and i[illegible] versed in applying finishes of any m[illegible] terial, including gesso, tempera, case[illegible] or decorated linen. Location determin[illegible] how she uses color. In Perth, she intensified the color of the paint she was using until it could stand up to the sun's piercing rays. Carolyn Benson, 71-624-1894.



Stephen Stempler's decorative artist is New Yorker **Chuck Fischer**, whose work (left) ranges from murals and scenery to American primitive. "I could have him do anything from a Gracie-like paper to plaques on a wall," Stempler says. Fischer says his work has a historical reference, most of it 18th century. A picture of a stately Irish home inspired him to create 80 chinoiserie panels for a client's dining room. Painted in gray parchment monotones, the panels were produced by Fischer in his studio and later installed. He especially likes to paint floors with distinct graining and a star in the center. To Fischer, who has a degree in advertising art, "floors are very graphic, crisp and geometric." By appointment only. Chuck Fischer, 32 Union Square East, Studio 1217, New York 10003; 212-529-4953. □

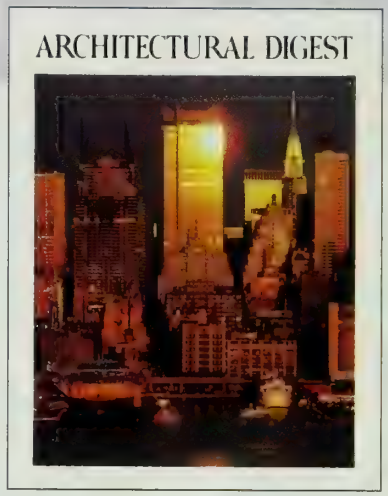
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